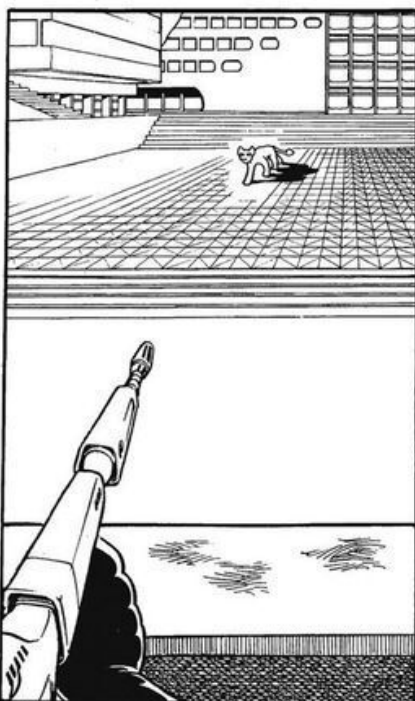
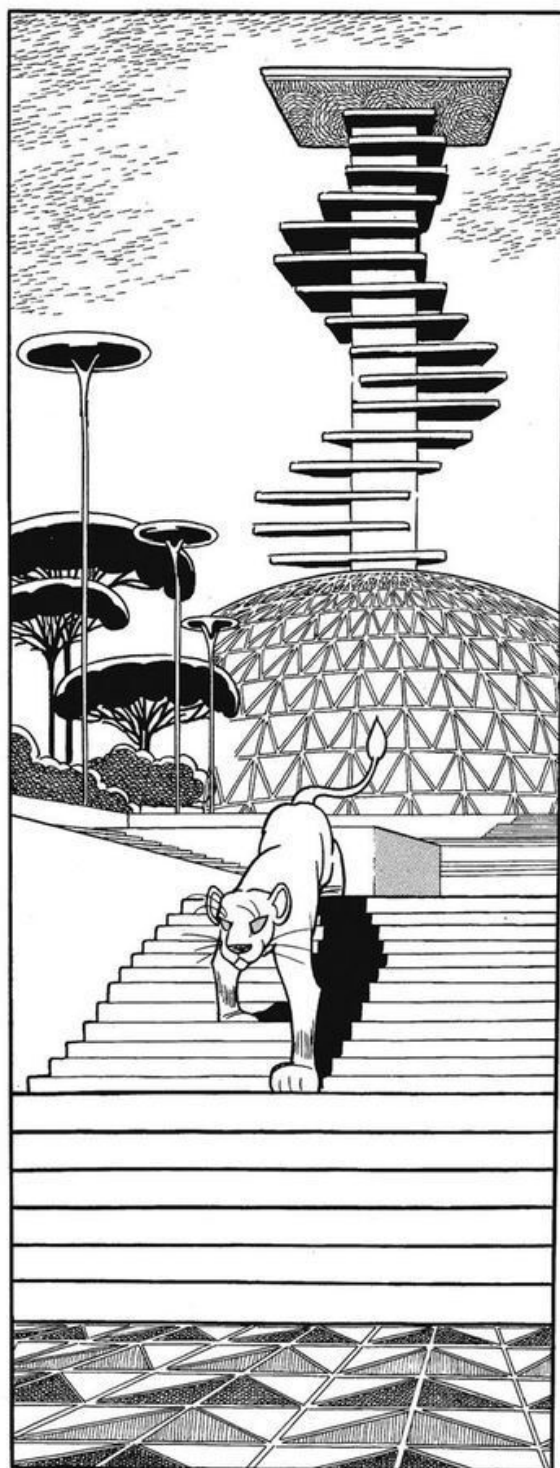
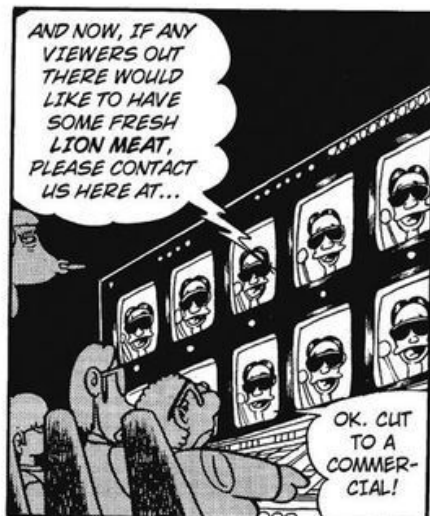


# LIFE



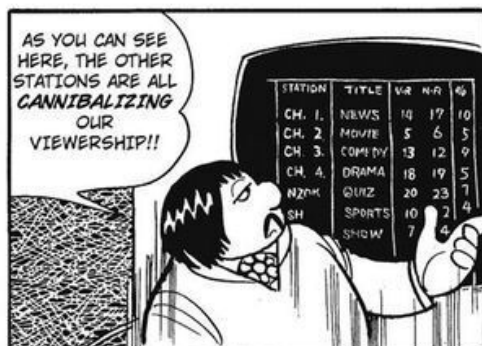




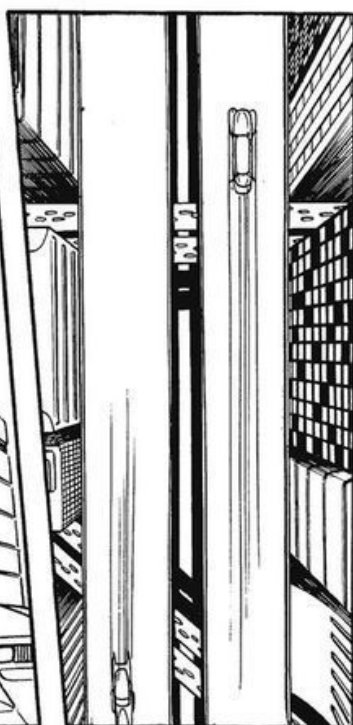
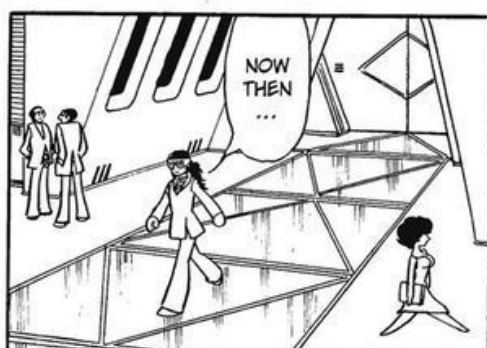


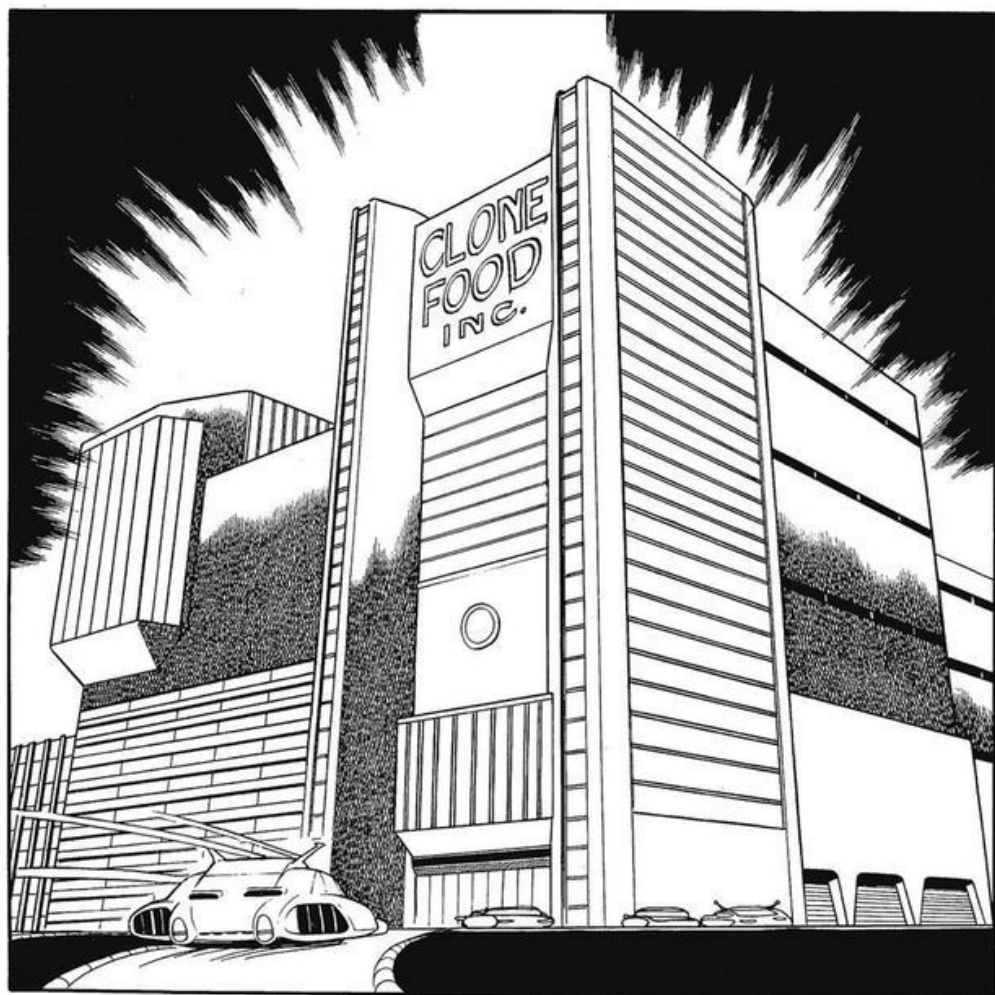




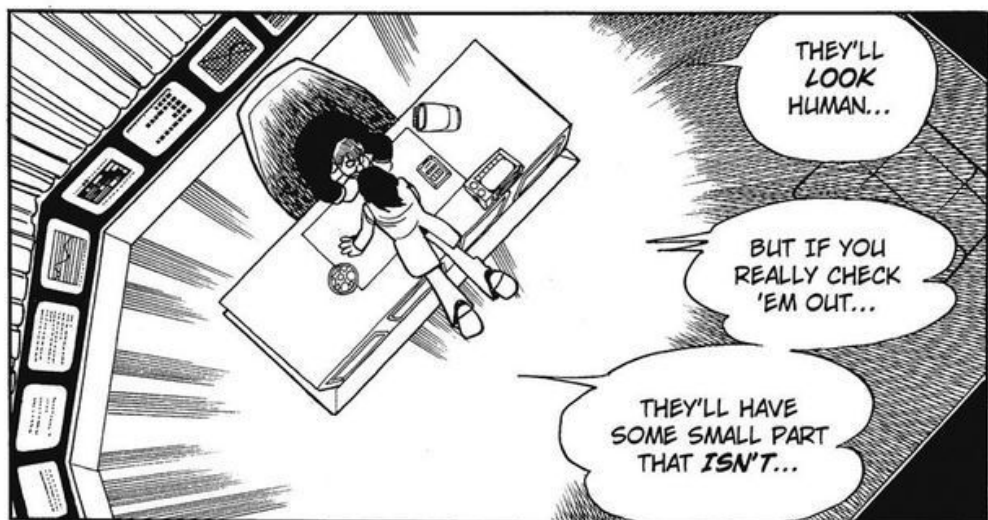




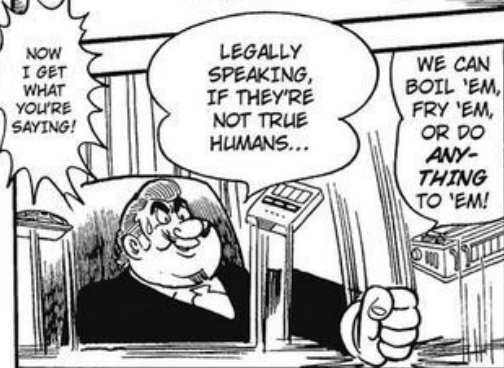
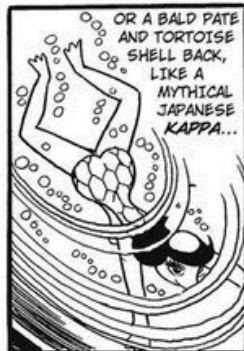








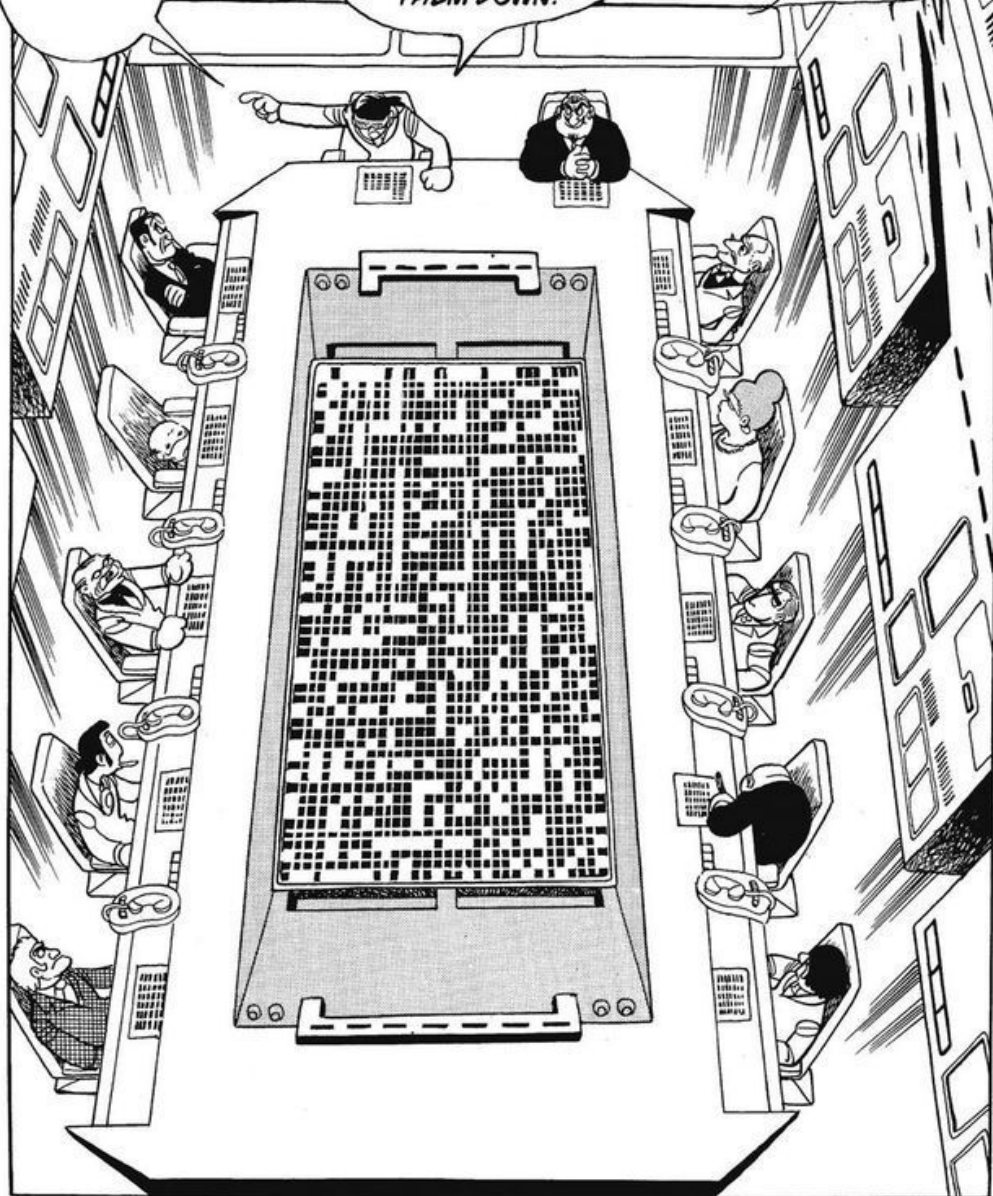


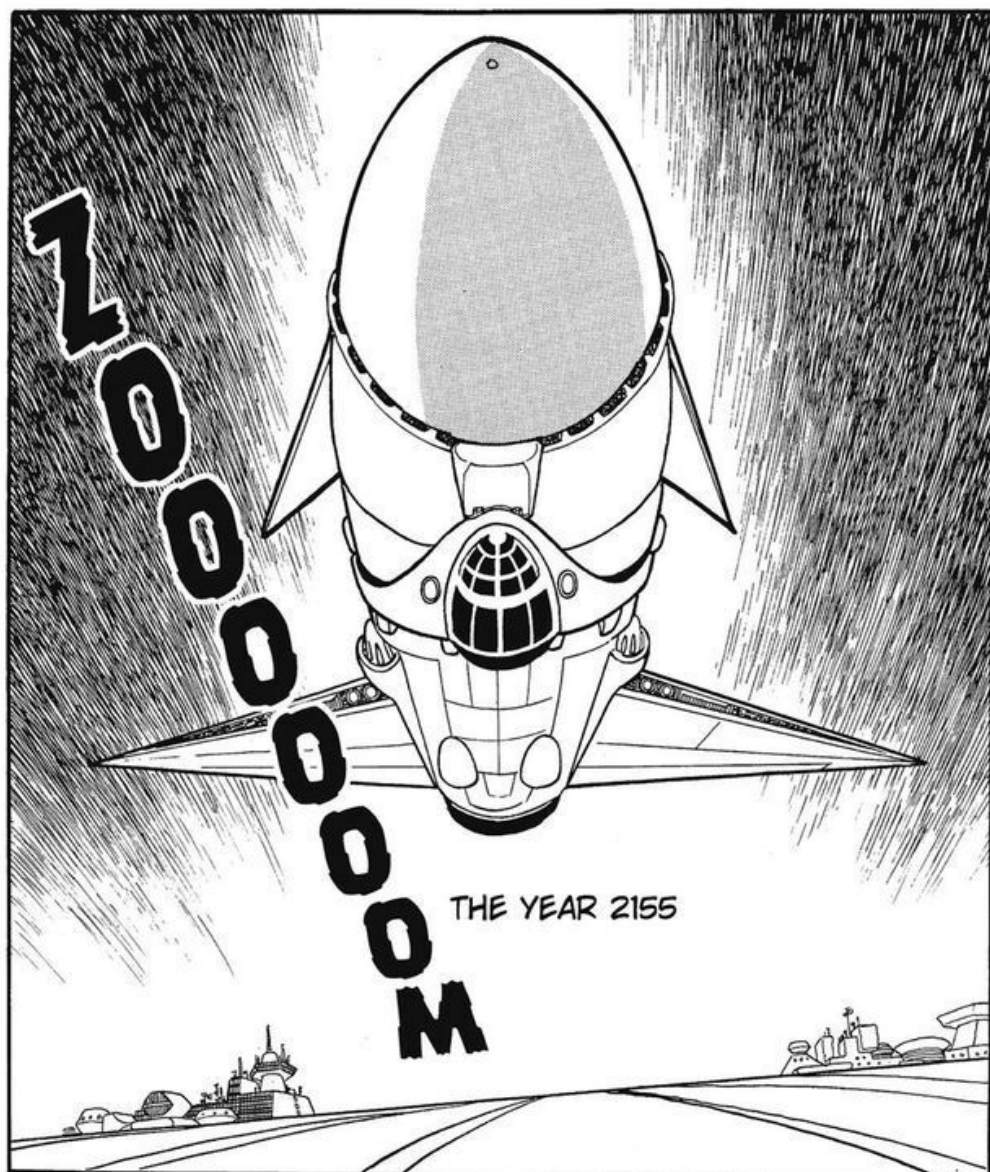


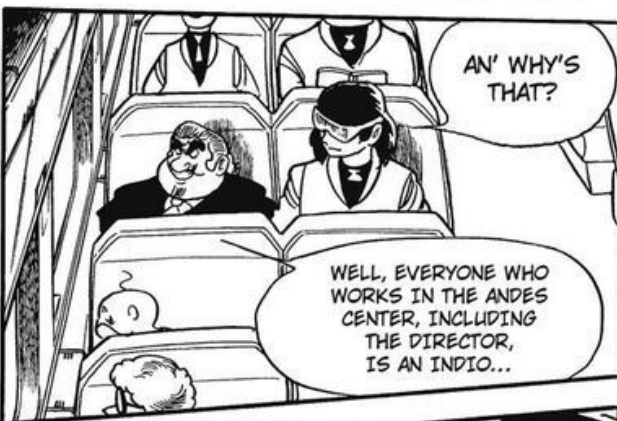
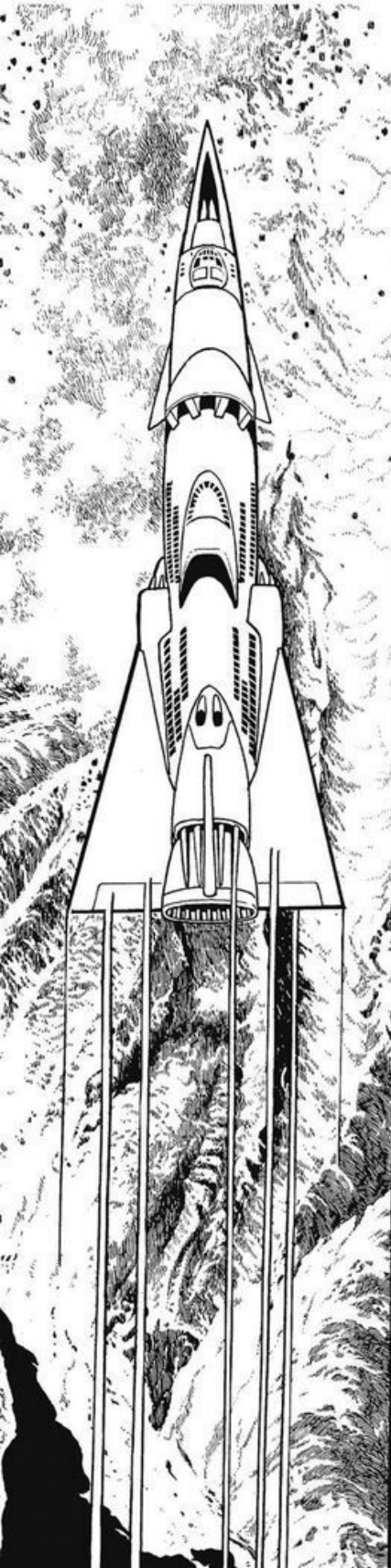
IT'S A  
DOG-EAT-  
DOG WORLD  
OUT THERE  
FOR THE  
3D TV  
MARKET!

THERE'S *ONLY* ONE  
WAY WE'RE GOING TO  
MAKE OUR PROGRAM AN  
ABSOLUTE SUCCESS!  
WE'VE GOT TO  
GET SOME CLONE  
HUMANS - *ARTIFICIAL*  
HUMANS - AND *HUNT*  
THEM DOWN!

I GUARANTEE  
IT'LL KEEP  
OUR VIEWERS  
*GLUED* TO  
THEIR TV  
SETS!



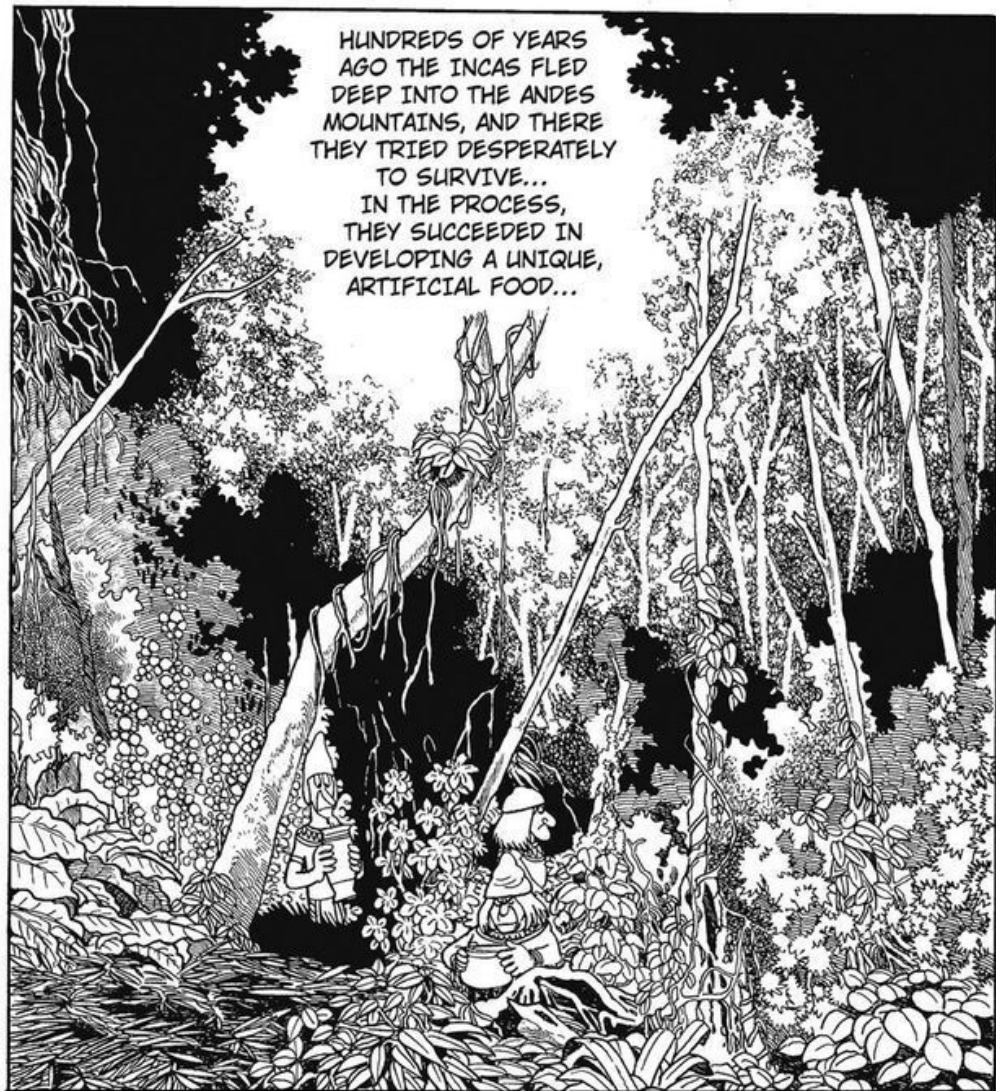






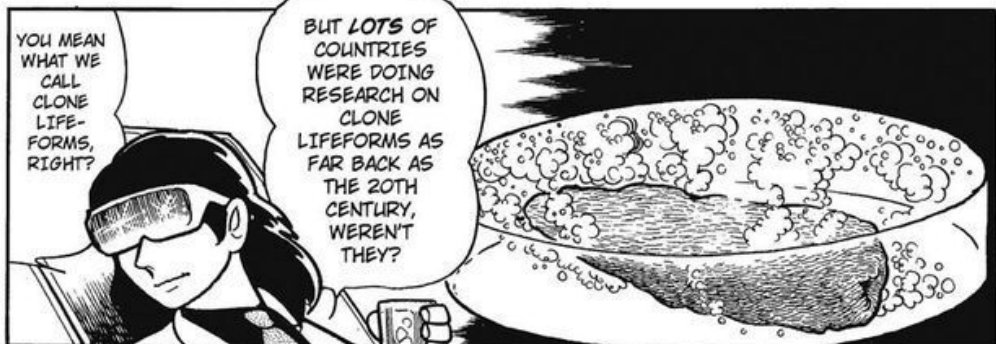
HUNDREDS OF YEARS  
AGO THE INCAS FLED  
DEEP INTO THE ANDES  
MOUNTAINS, AND THERE  
THEY TRIED DESPERATELY  
TO SURVIVE...


IN THE PROCESS,  
THEY SUCCEEDED IN  
DEVELOPING A UNIQUE,  
ARTIFICIAL FOOD...



YOU MEAN  
WHAT WE  
CALL  
CLONE  
LIFE-  
FORMS,  
RIGHT?

BUT LOTS OF  
COUNTRIES  
WERE DOING  
RESEARCH ON  
CLONE  
LIFEFORMS AS  
FAR BACK AS  
THE 20TH  
CENTURY,  
WEREN'T  
THEY?





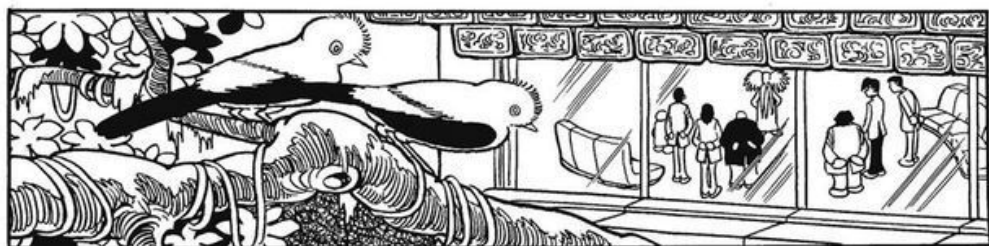
THEY WERE, BUT THEY NEVER GOT BEYOND CLONING THINGS LIKE PLANTS OR FISH OR FROGS... PEOPLE EVENTUALLY CAME TO THE CONCLUSION THAT HIGHER LIFE FORMS, ESPECIALLY **MAMMALS**, WERE **IMPOSSIBLE** TO CLONE...

...THE **INCAS**, ON THE OTHER HAND, SUCCEEDED WHERE OTHER NATIONS HAD FAILED, AND NOBODY COULD FIGURE OUT HOW...

...SCIENTISTS FROM ALL OVER THE WORLD VISITED THEIR RESEARCH CENTER, OVER AND OVER... BUT THEY COULDN'T GET THE INCAS TO REVEAL THEIR SECRETS...





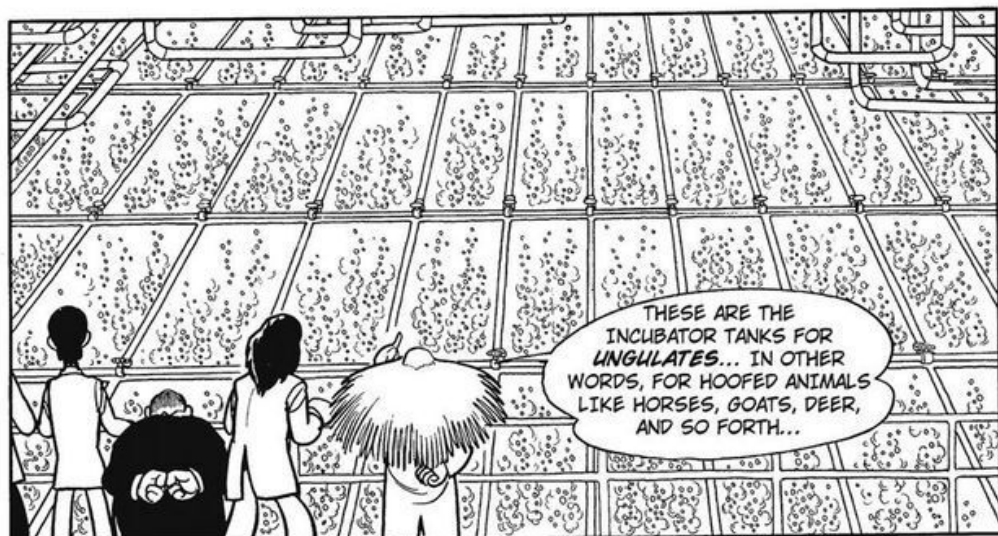


...YOU ARE  
CORRECT,  
GENTLEMEN.  
WE'RE THE ONLY  
AUTHORIZED  
CLONING  
FACILITY IN THE  
WORLD.

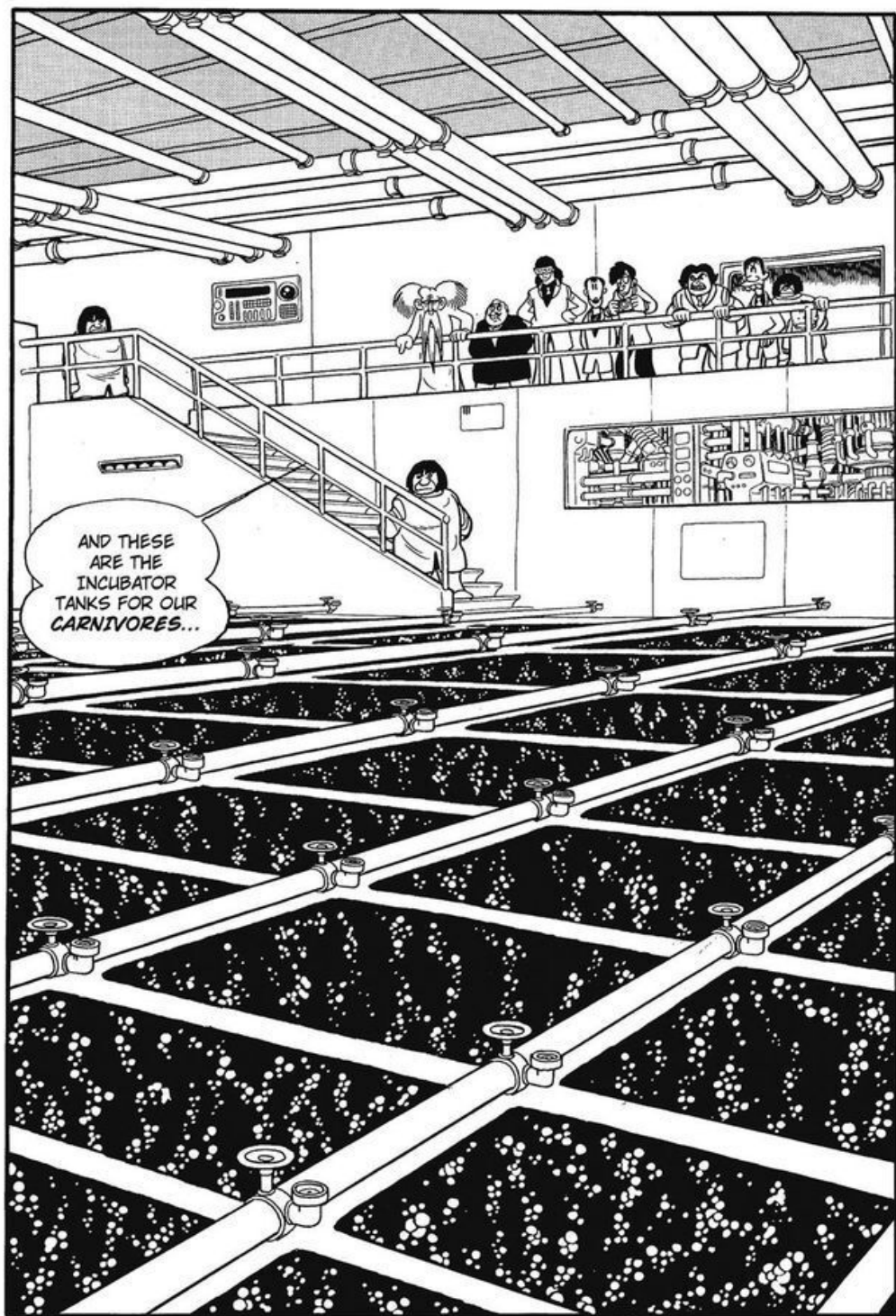


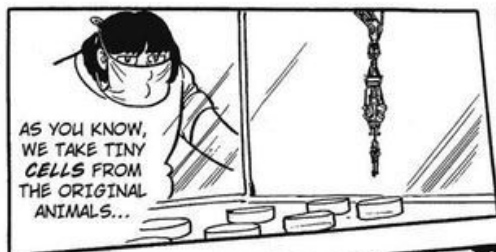
IF WHOLESALE  
ANIMAL CLONING  
WERE ALLOWED  
TO EXPAND  
UNSUPERVISED,  
THERE'D BE  
WORLDWIDE  
CHAOS.

SO YOU'VE  
GOT A CORNER  
ON THE MARKET,  
A MONOPOLY,  
RIGHT?



THESE ARE THE  
INCUBATOR TANKS FOR  
UNGULATES... IN OTHER  
WORDS, FOR HOOFED ANIMALS  
LIKE HORSES, GOATS, DEER,  
AND SO FORTH...





AS YOU KNOW,  
WE TAKE TINY  
CELLS FROM  
THE ORIGINAL  
ANIMALS...

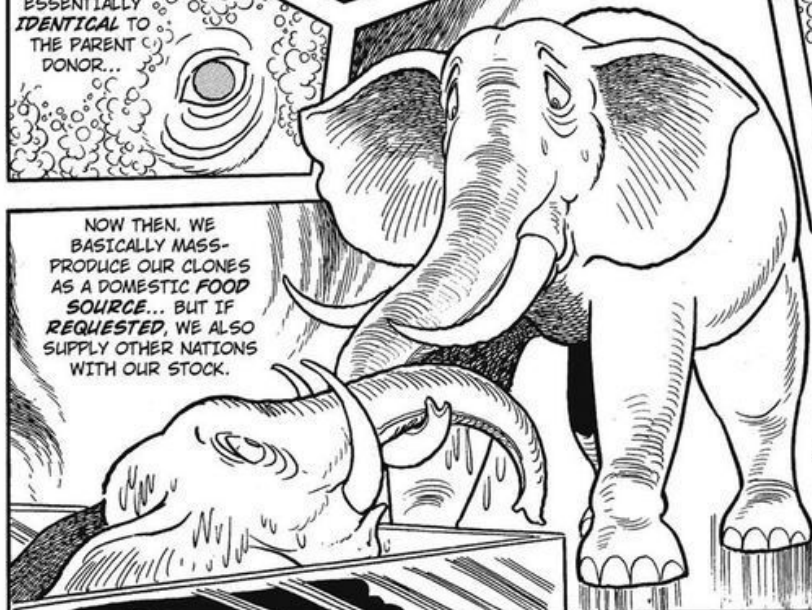
AND THEN,  
WHILE  
EXPOSING  
THE CELLS  
TO A  
FIXED  
AMOUNT  
OF  
RADIATION...

...WE ALLOW THEM  
TO GROW IN A  
SPECIAL NUTRIENT  
SOLUTION...



THE CELLS THEN  
DIVIDE AND  
MULTIPLY...

...PRODUCING  
A NEW ANIMAL  
THAT IS  
ESSENTIALLY  
IDENTICAL TO  
THE PARENT  
DONOR...



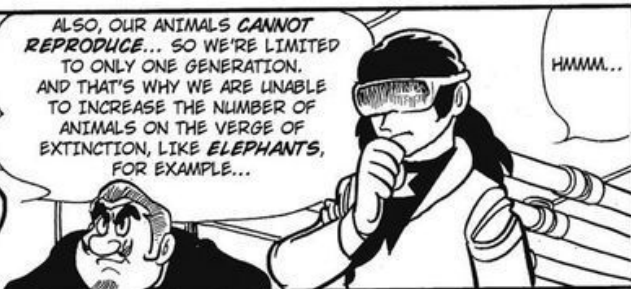
IT'S ALL THANKS  
TO THE POWER  
OF THE GENES  
IN THE CELL.

NOW THEN, WE  
BASICALLY MASS-  
PRODUCE OUR CLONES  
AS A DOMESTIC FOOD  
SOURCE... BUT IF  
REQUESTED, WE ALSO  
SUPPLY OTHER NATIONS  
WITH OUR STOCK.

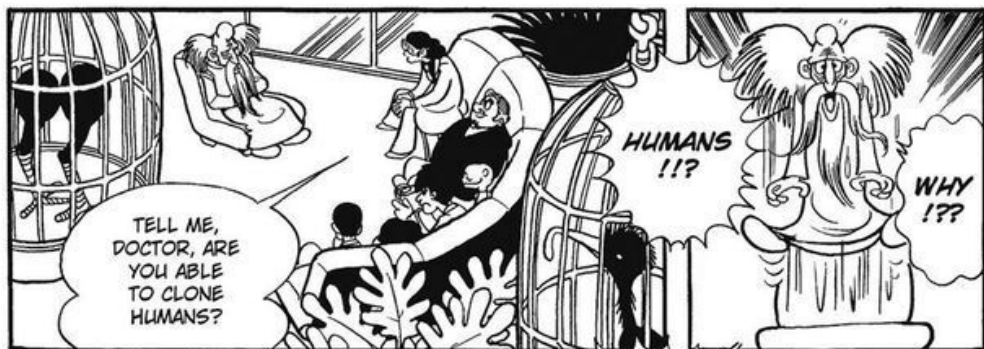
UNFORTUNATELY,  
OUR CLONED  
ANIMALS OFTEN  
HAVE RATHER  
WEAK  
CONSTITUTIONS.  
**DEFORMITIES**  
AND  
**ABNORMALITIES**  
ARE ALSO  
COMMON...



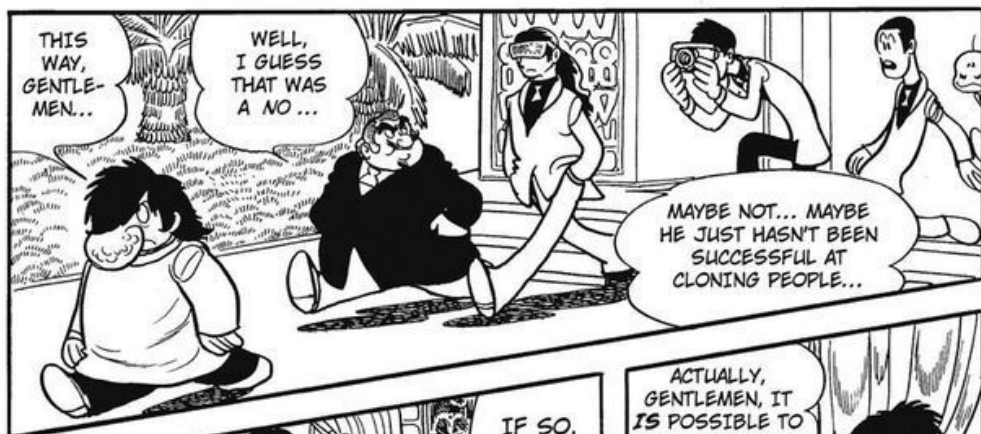
ALSO, OUR ANIMALS **CANNOT**  
**REPRODUCE...** SO WE'RE LIMITED  
TO ONLY ONE GENERATION.  
AND THAT'S WHY WE ARE UNABLE  
TO INCREASE THE NUMBER OF  
ANIMALS ON THE VERGE OF  
EXTINCTION, LIKE **ELEPHANTS**,  
FOR EXAMPLE...



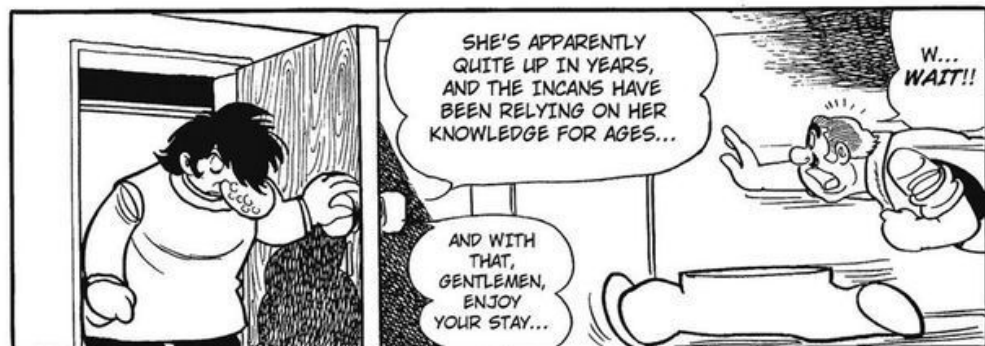
HHMM...

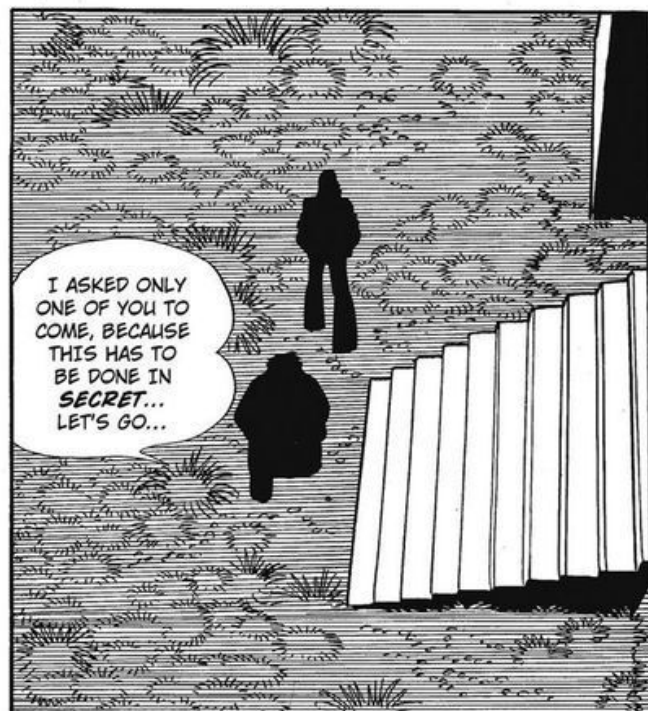










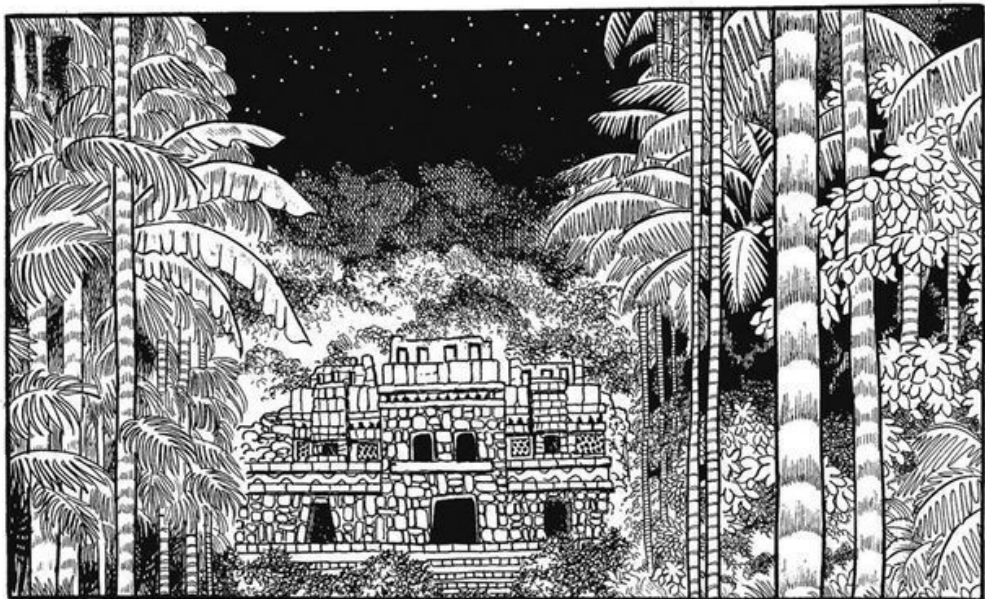
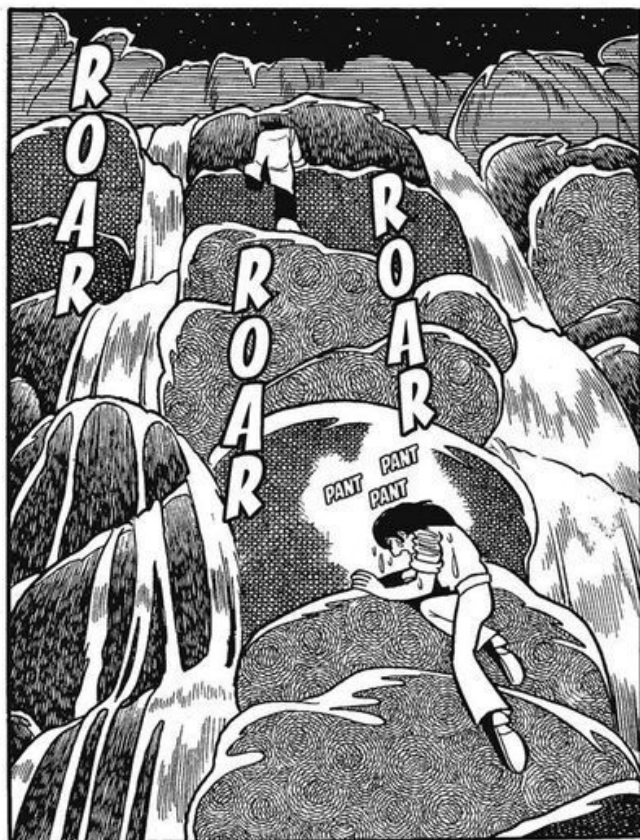












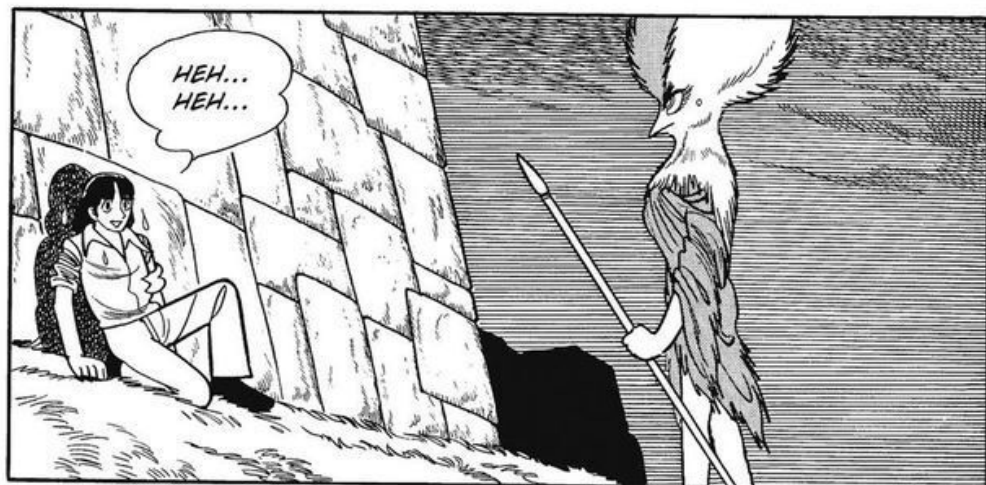






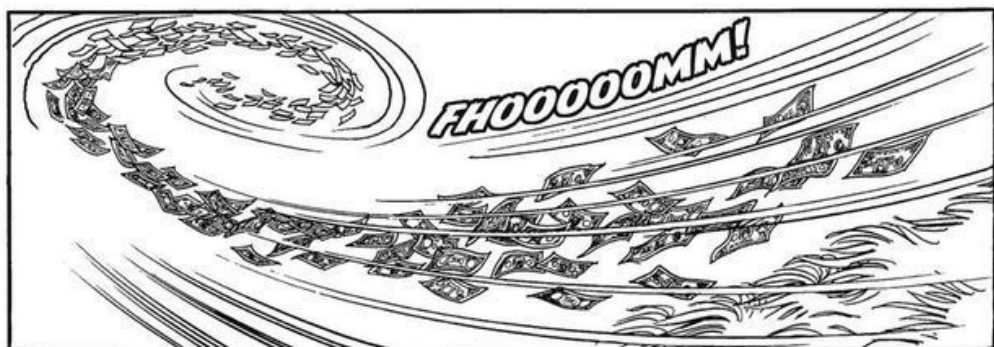
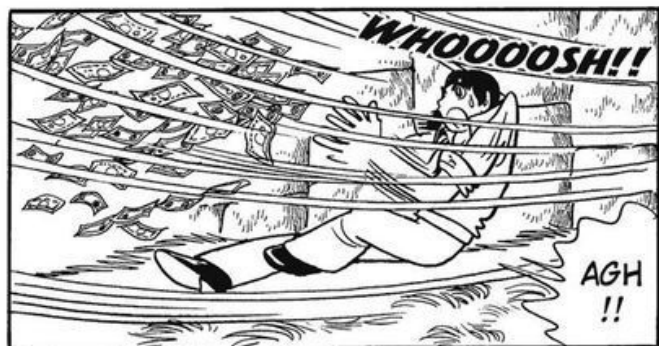


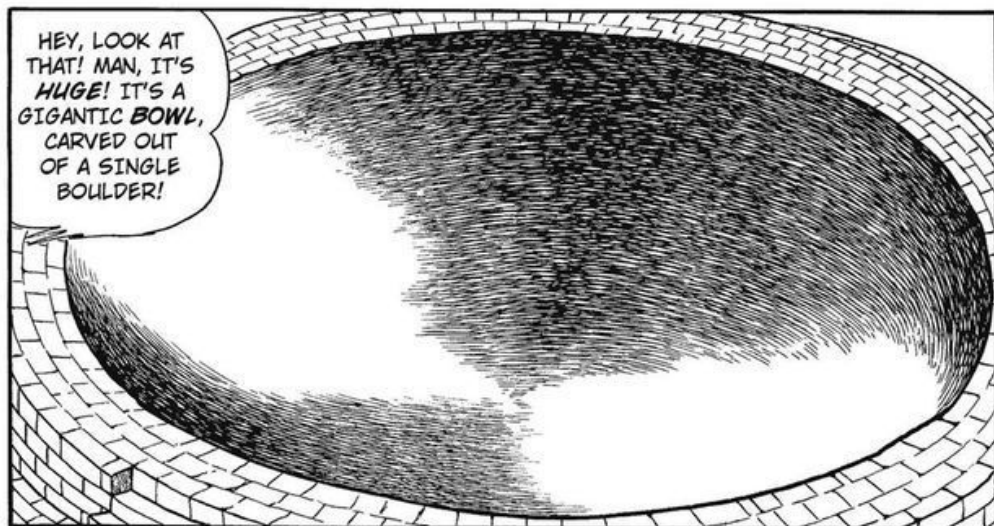


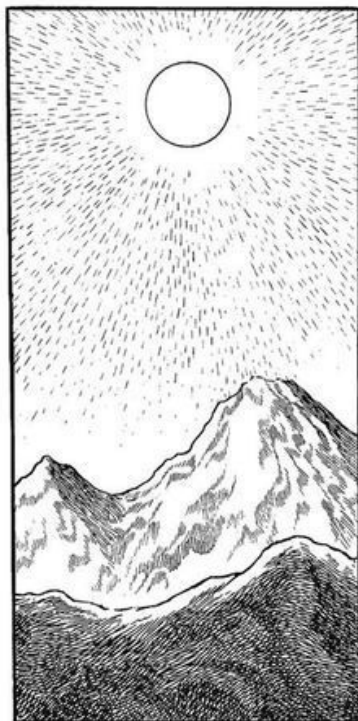
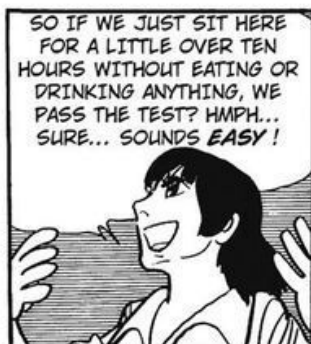


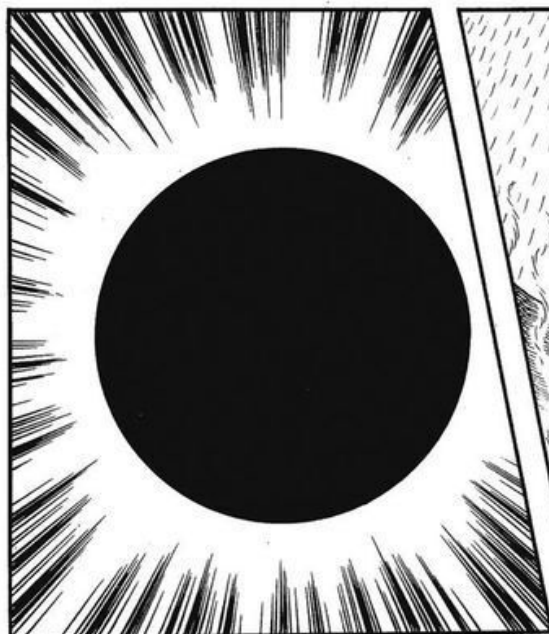




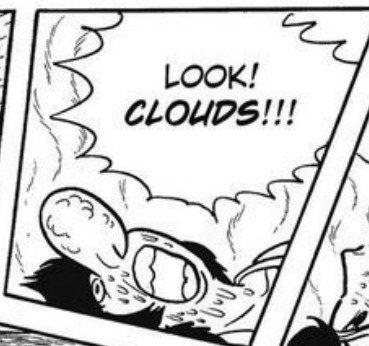
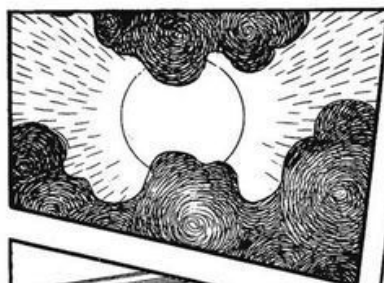










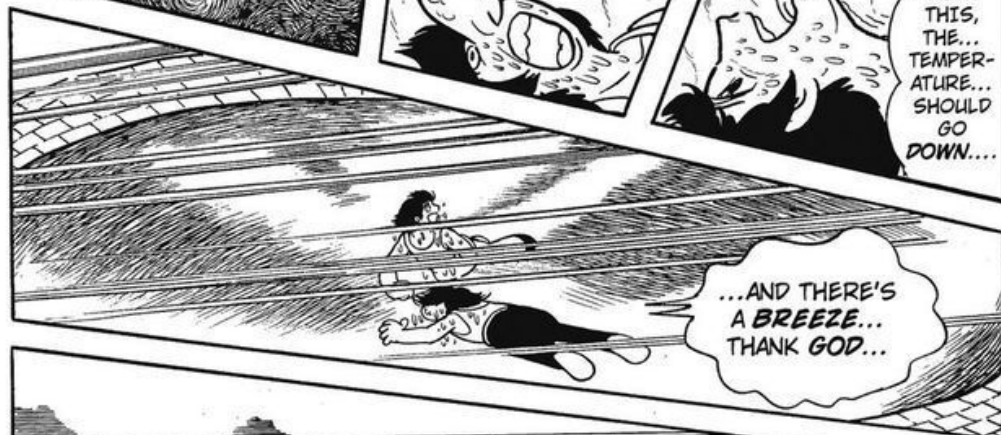


LOOK!  
CLOUDS!!!

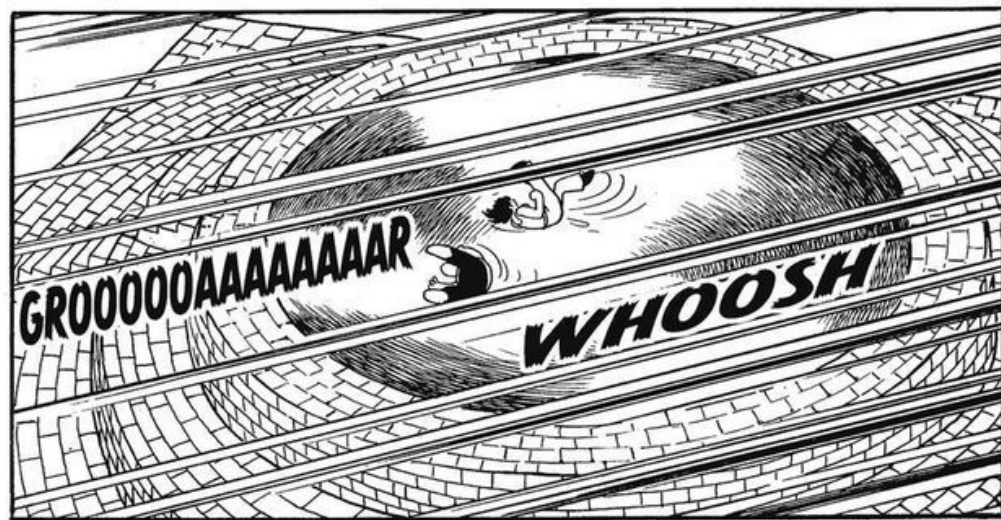


HAH...  
<PANT>...  
W...WE'RE...  
SAVED...

WITH  
THIS,  
THE...  
TEMPER-  
ATURE...  
SHOULD  
GO  
DOWN...

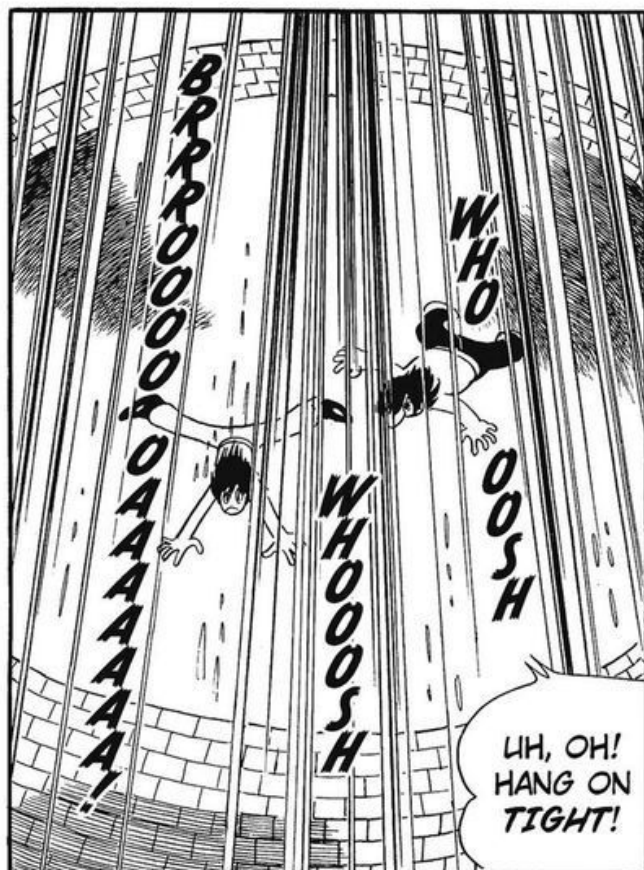


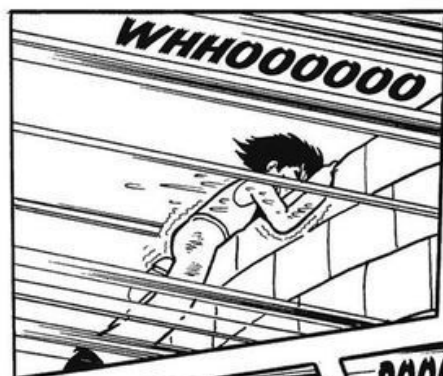
...AND THERE'S  
A BREEZE...  
THANK GOD...

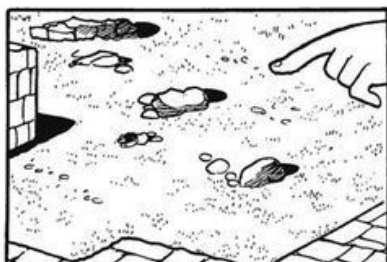
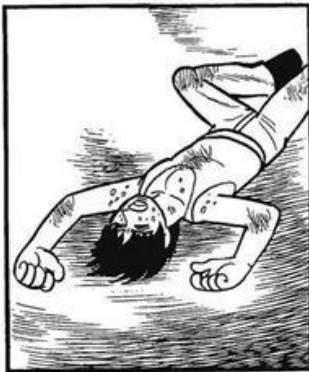


GROOOOOAAAAAAAAR

WHOOSH















HER SPIRIT  
CAME TO  
THIS LAND  
FROM THE  
DISTANT  
HEAVENS  
OVER  
THREE  
THOUSAND  
YEARS AGO.



SHE  
CAME  
IN THE  
FORM  
OF A  
BIRD...

...AND  
MATED  
WITH THE  
STRONGEST  
YOUNG  
MAN  
AMONG  
THE  
INCAS.



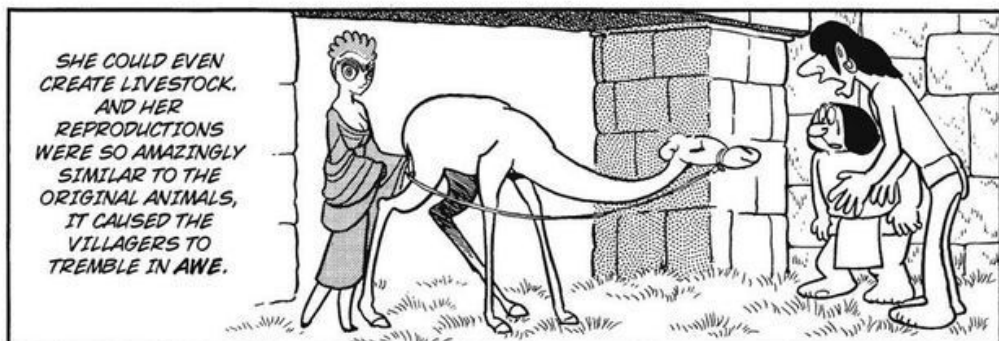
SHE SOON  
GAVE BIRTH TO  
A DAUGHTER...

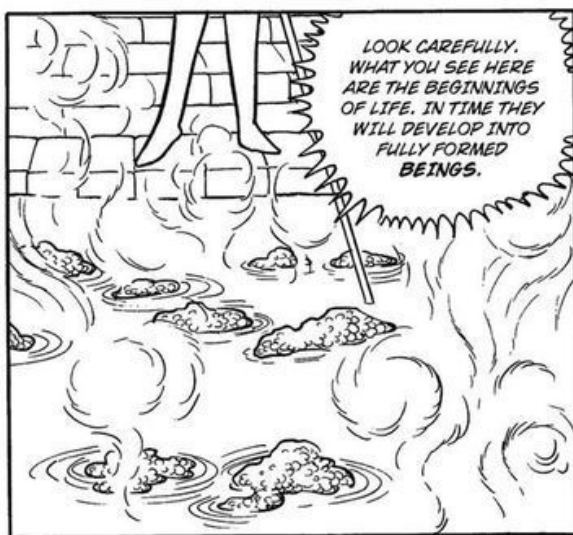
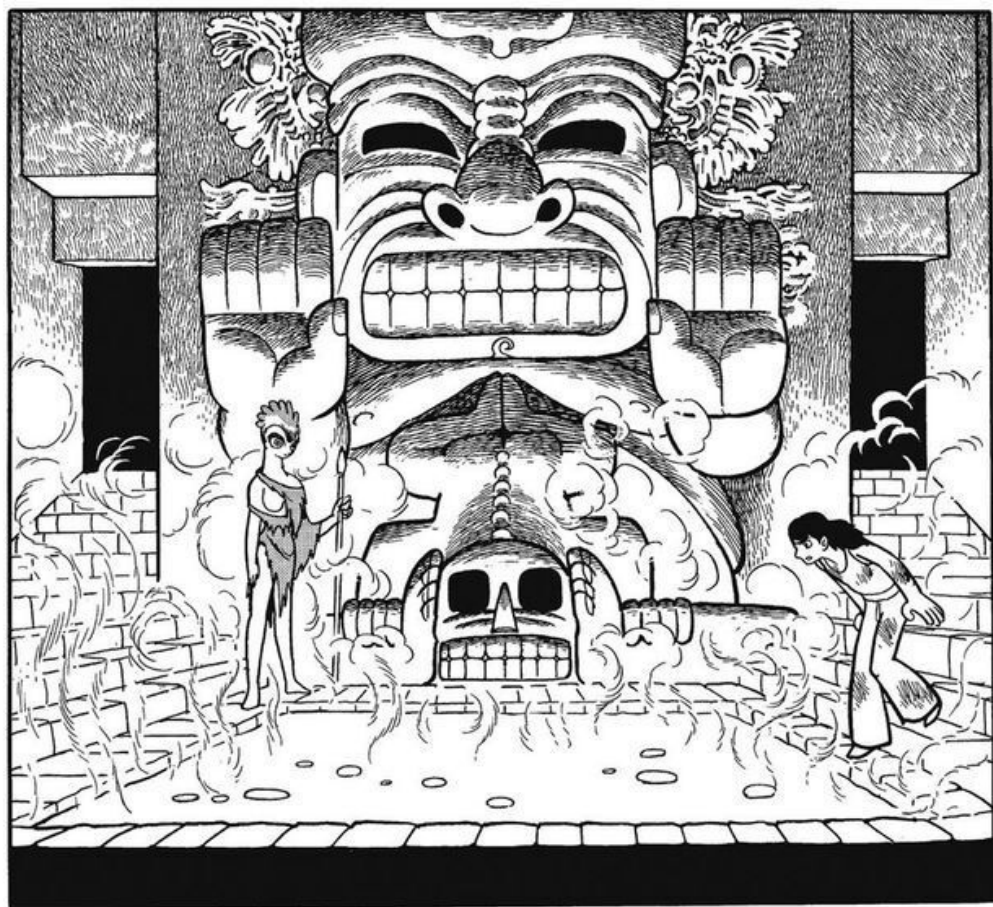
...WHO  
WAS  
RAISED  
BY THE  
INCAS.



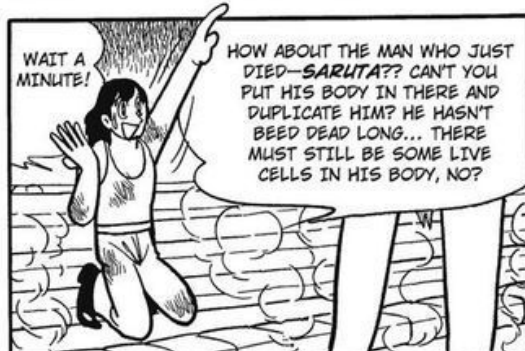
HAVING  
THE BLOOD  
OF HER  
MOTHER,  
THE BIRD-  
SPIRIT,  
HER FACE,  
TOO, WAS  
LIKE THAT  
OF A  
BIRD...

BEFORE  
LONG, SHE  
BEGAN TO  
WORK  
MIRACLES.

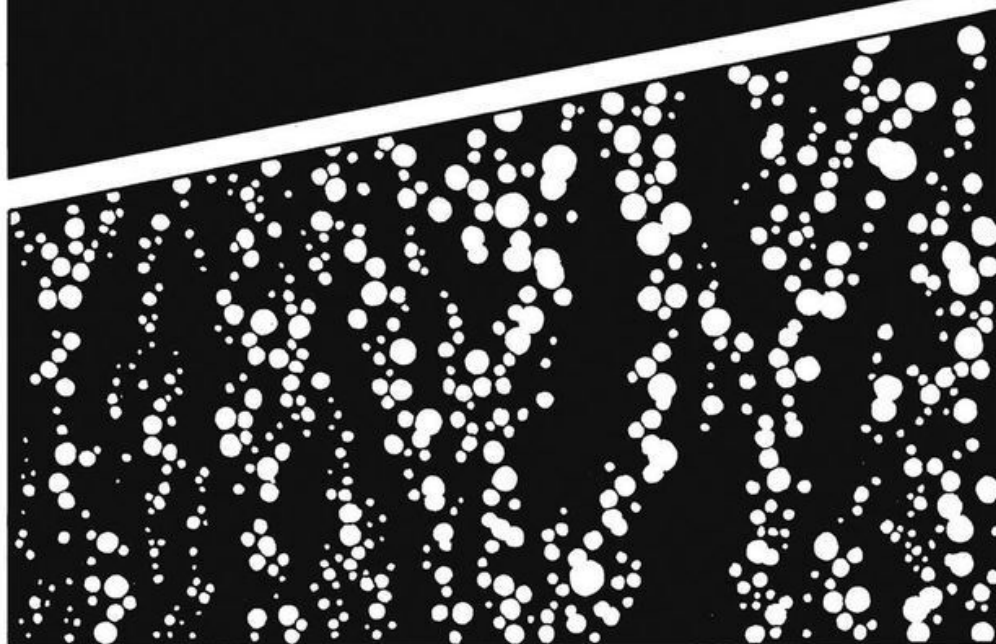


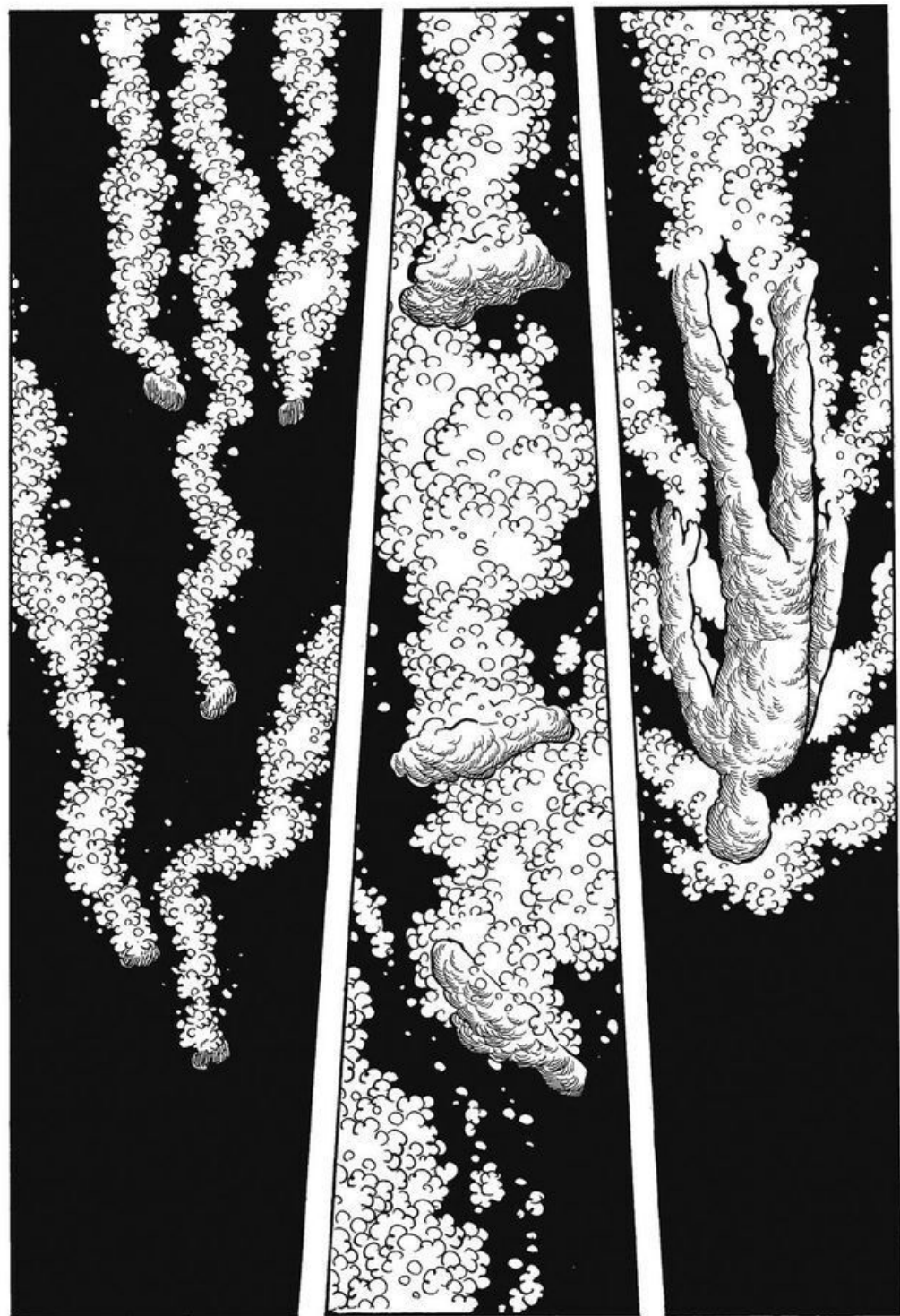


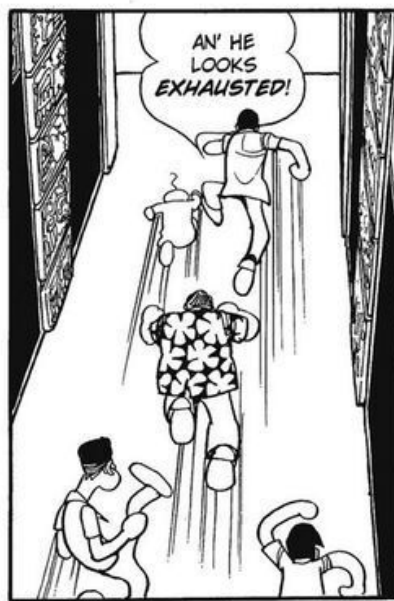
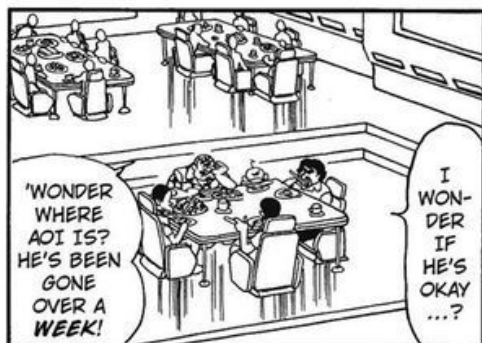






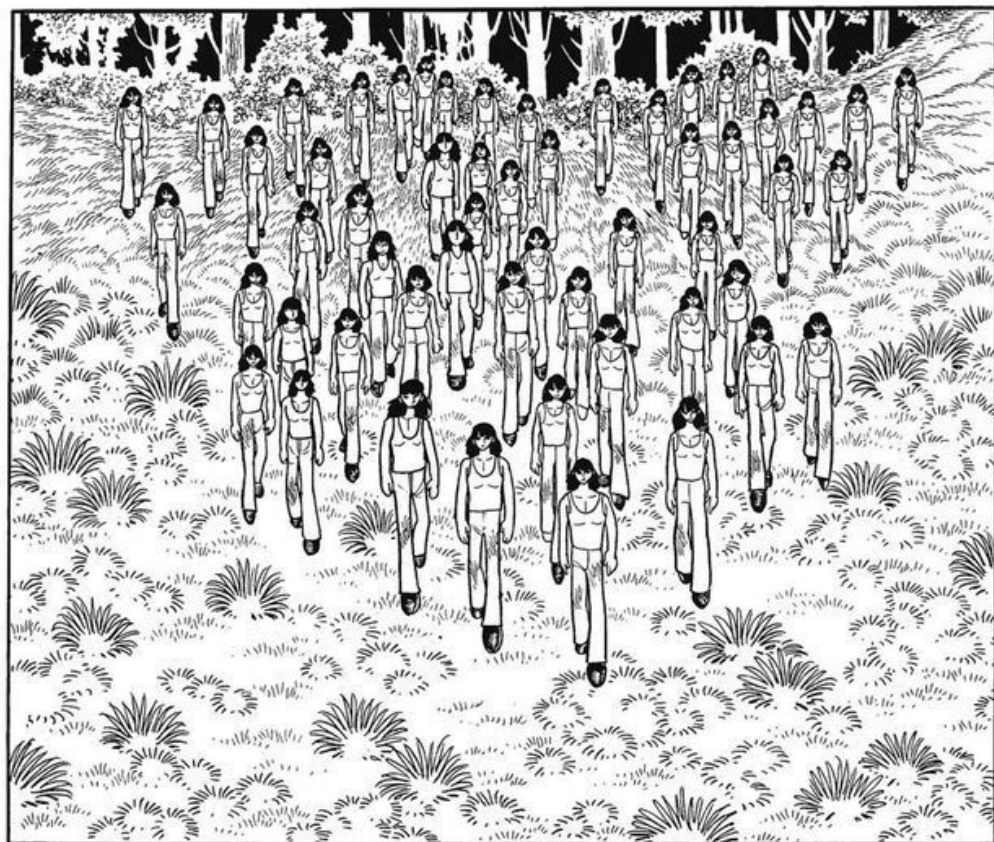
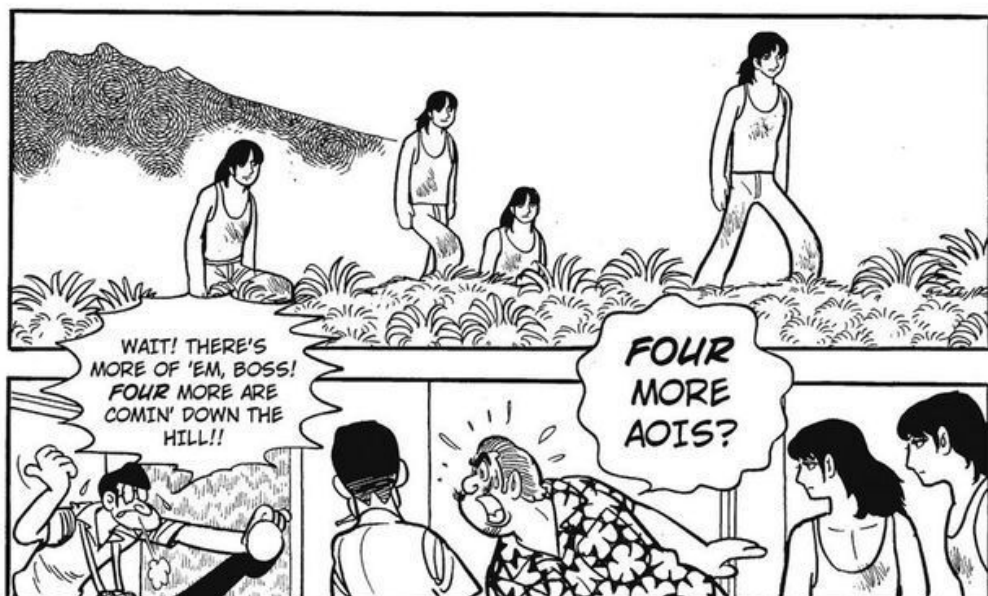


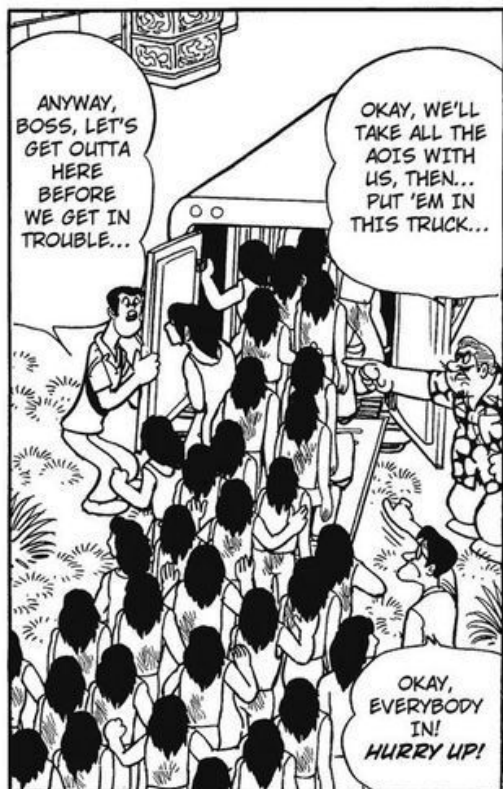














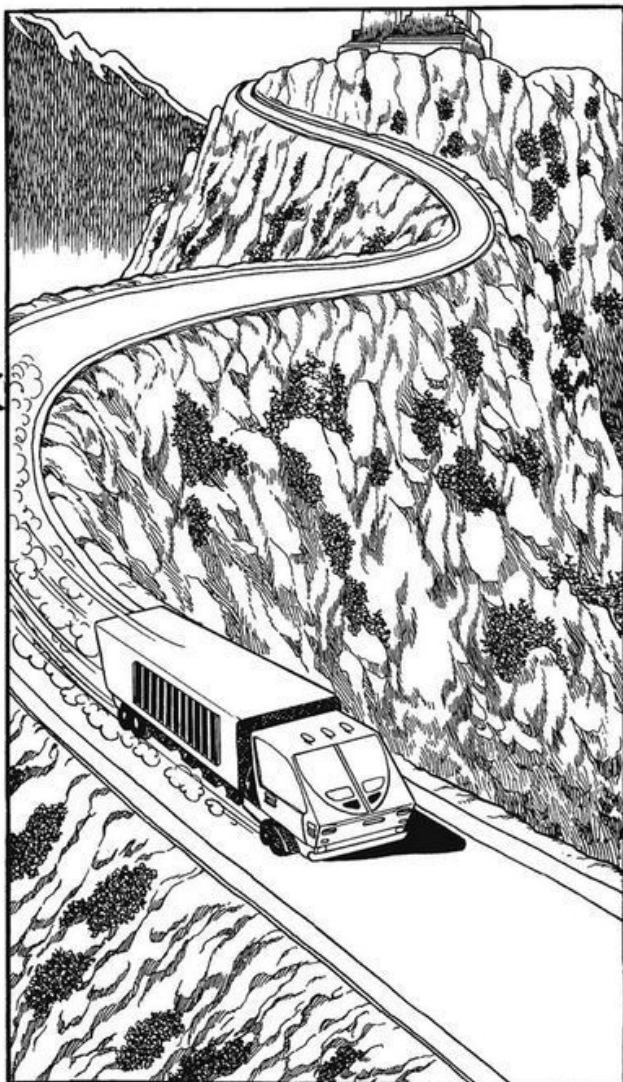
HEY! LET  
ME OUT!

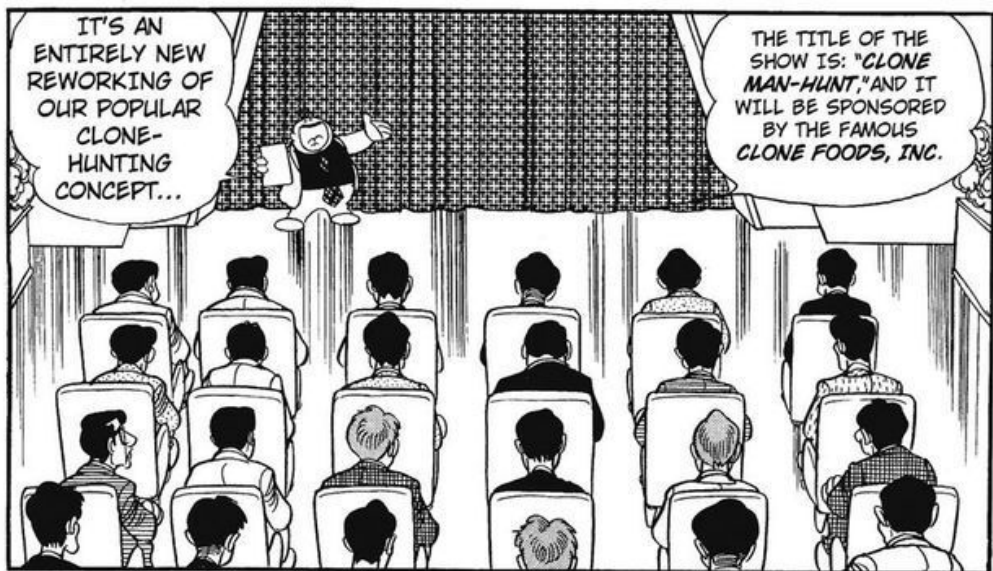
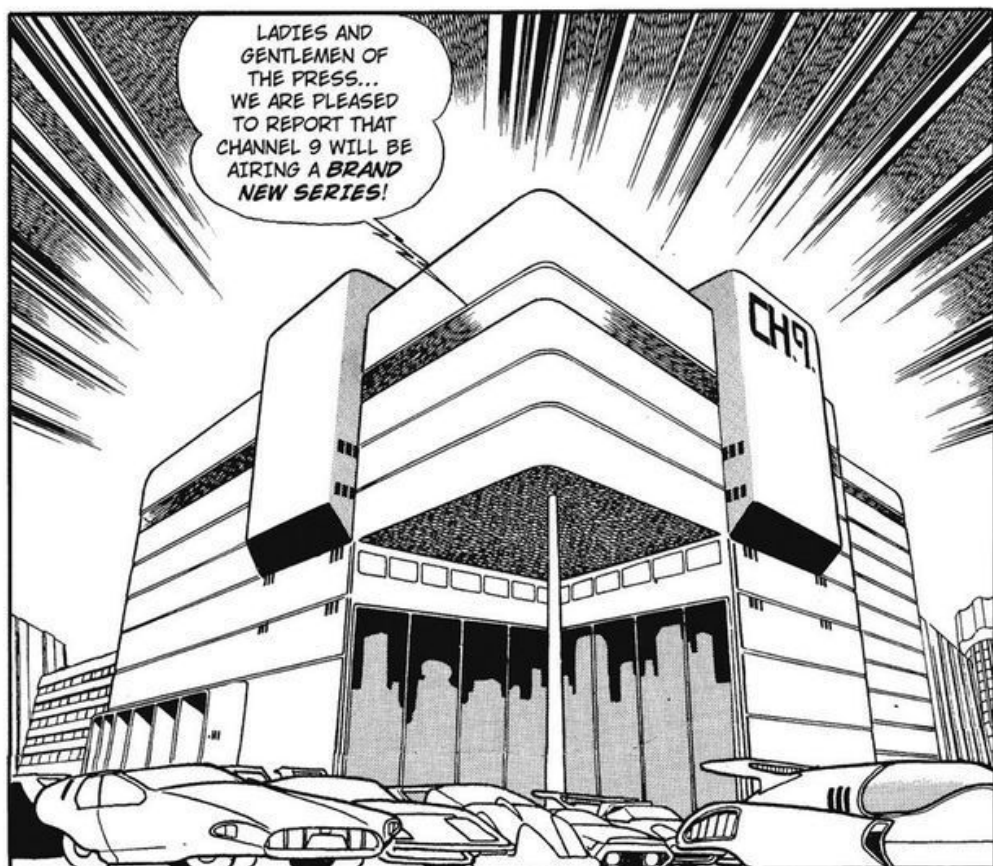
I'M THE  
REAL  
ONE!

SIR!!

WHEN WE GET  
BACK TO JAPAN  
WE'LL CHECK 'EM  
ALL, 'AN FIND OUT  
WHICH ONE'S  
THE REAL AOI...

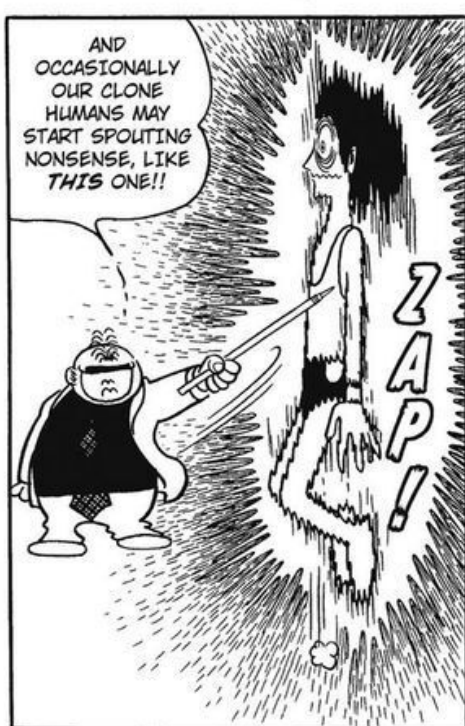
...AND USE  
THE REST OF  
THE CLONES  
AS TARGETS ON  
THE HUNTING  
SHOW...!

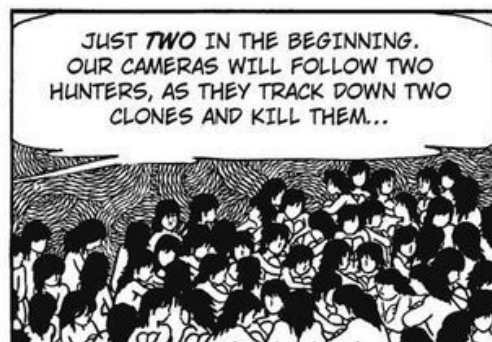
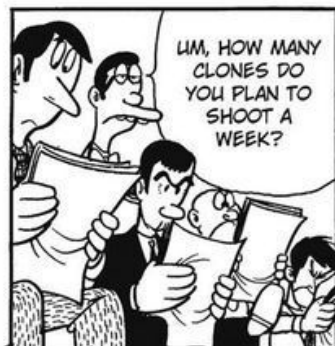
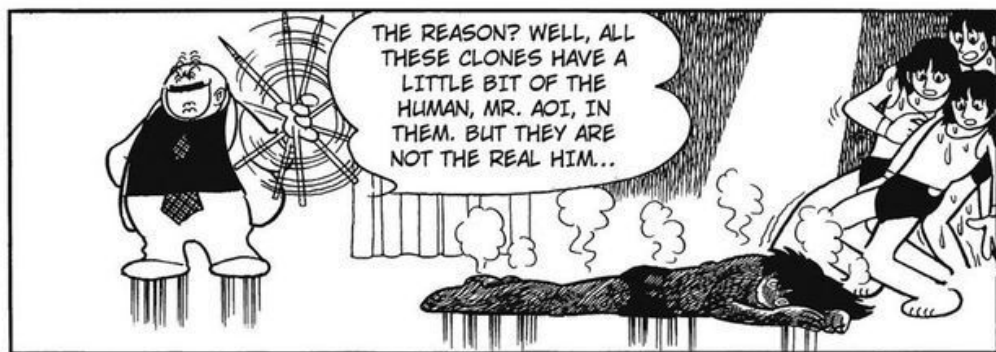


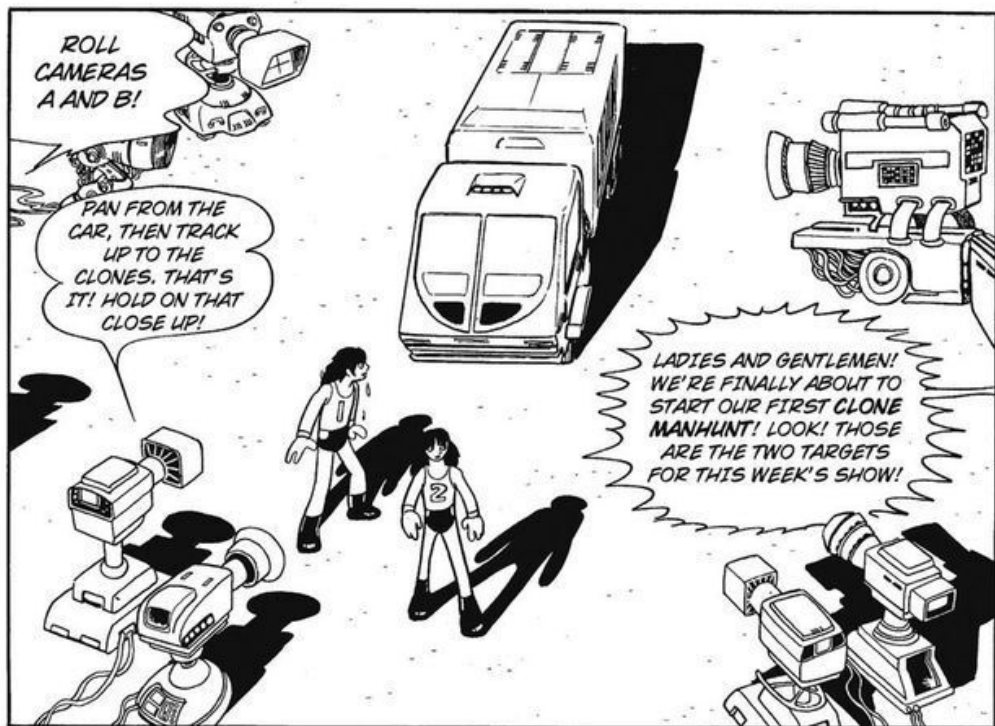


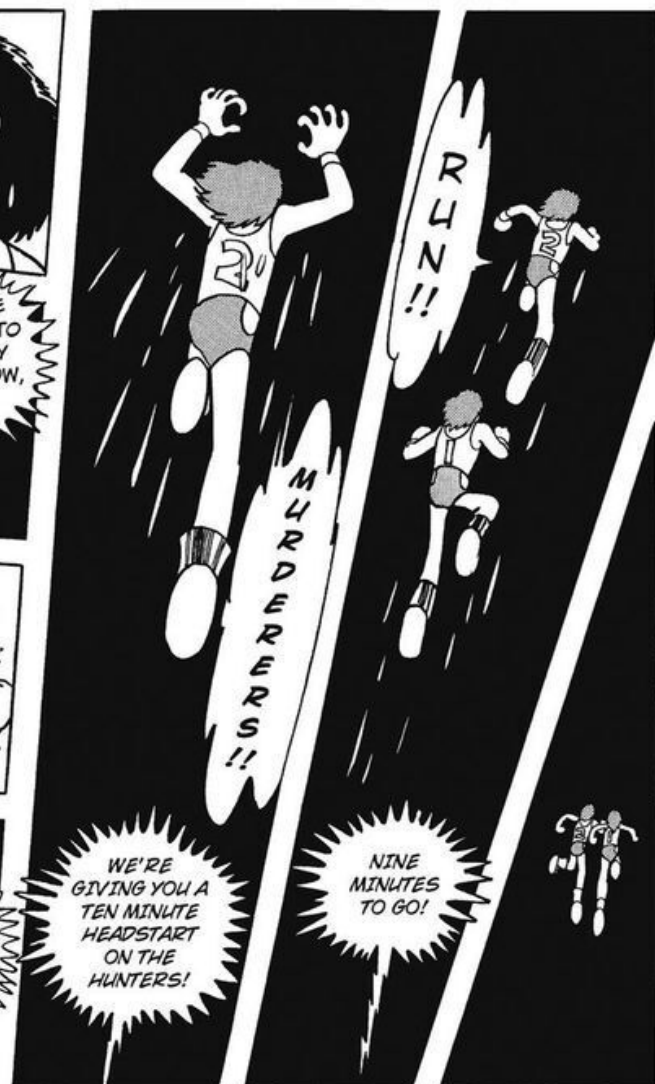
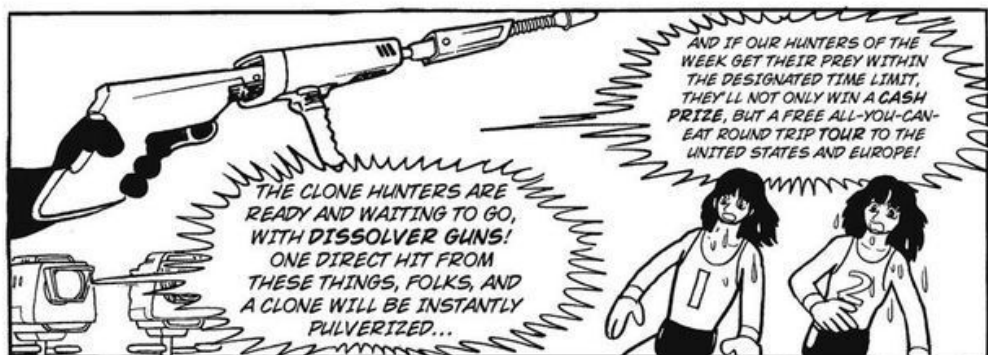






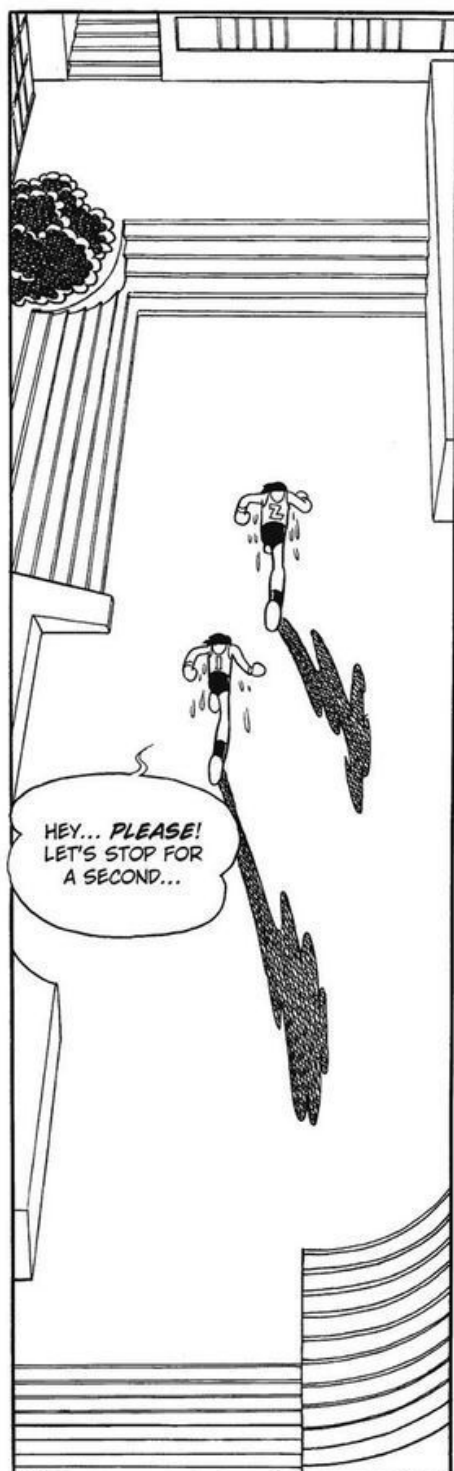


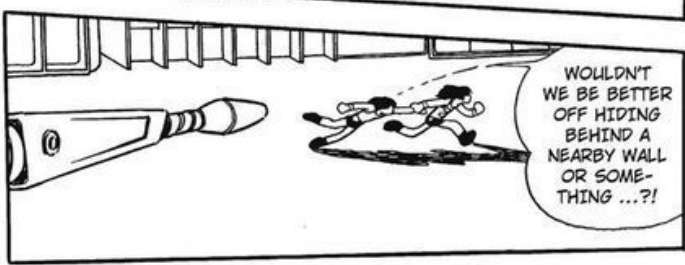


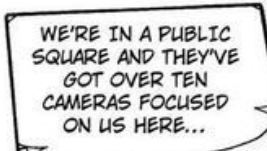
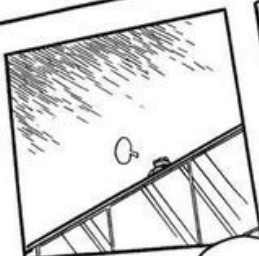
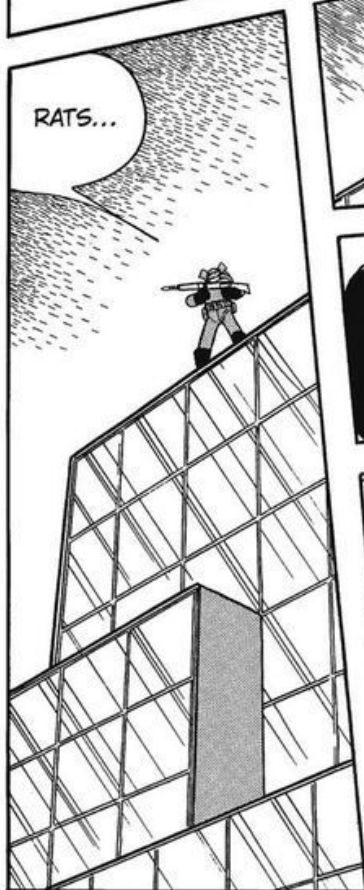
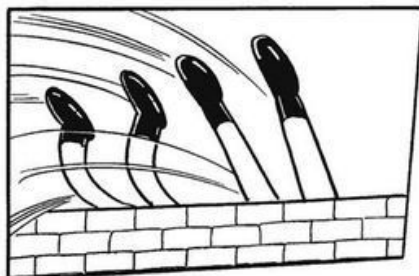






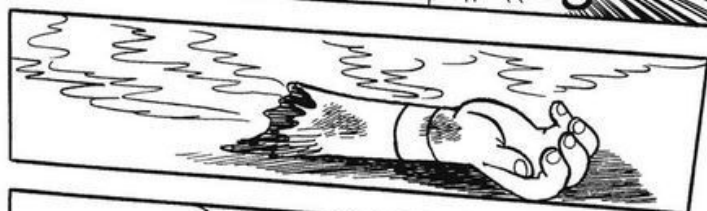






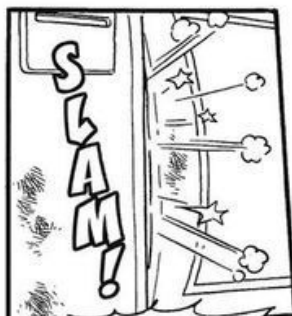
THERE'S NOWHERE  
TO HIDE HERE  
WITHOUT BEING  
SEEN. WE'VE GOT  
TO RUN FOR IT!











HEY! MY  
FRIEND'S  
BEEN SHOT!  
HE'S DYING!



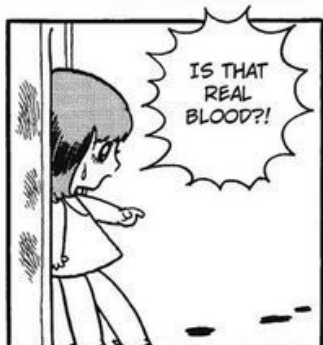
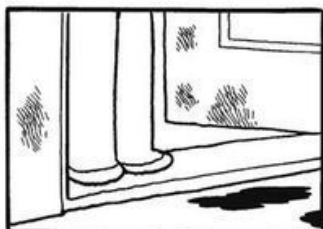
PLEASE...  
LET US  
REST  
INSIDE  
FOR A  
MINUTE...



IT'S  
NO  
USE...



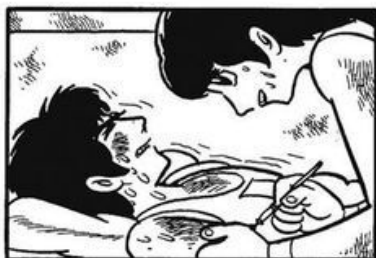
COME ON,  
BROTHER...  
LET'S GO  
SOMEWHERE  
ELSE...

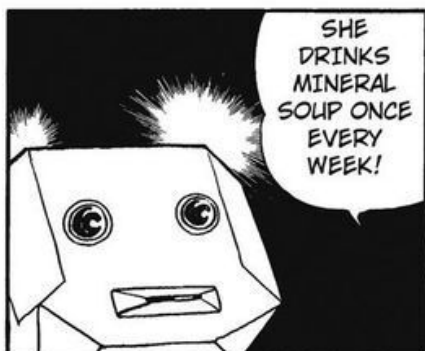
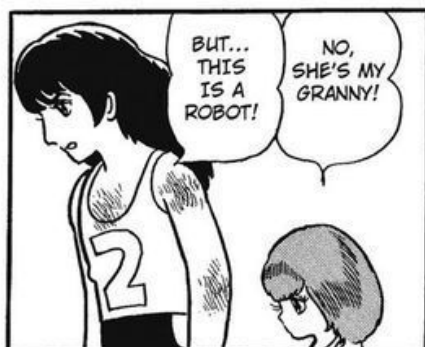
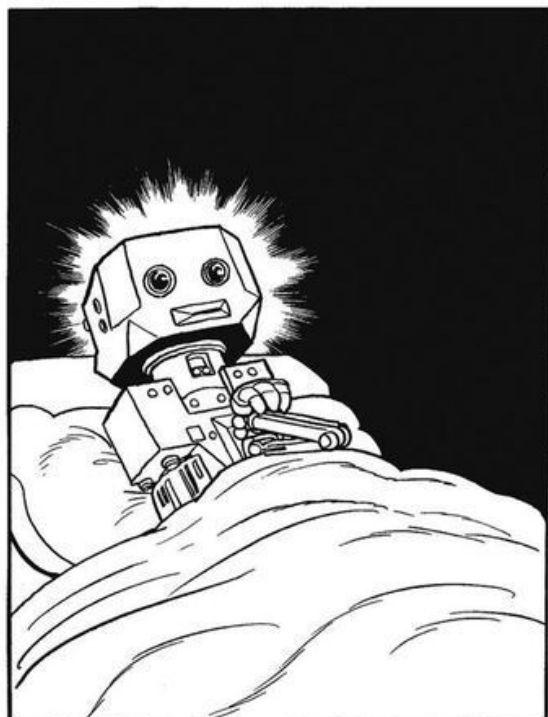


IS THAT  
REAL  
BLOOD?!



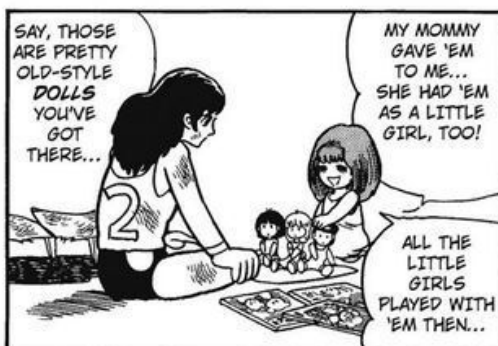
HI, I'M  
JUNÉ!  
I GOT  
MEDISHIN!

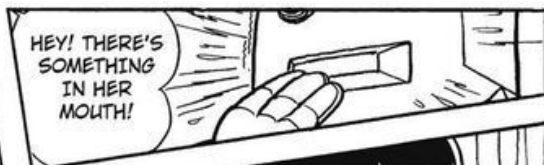




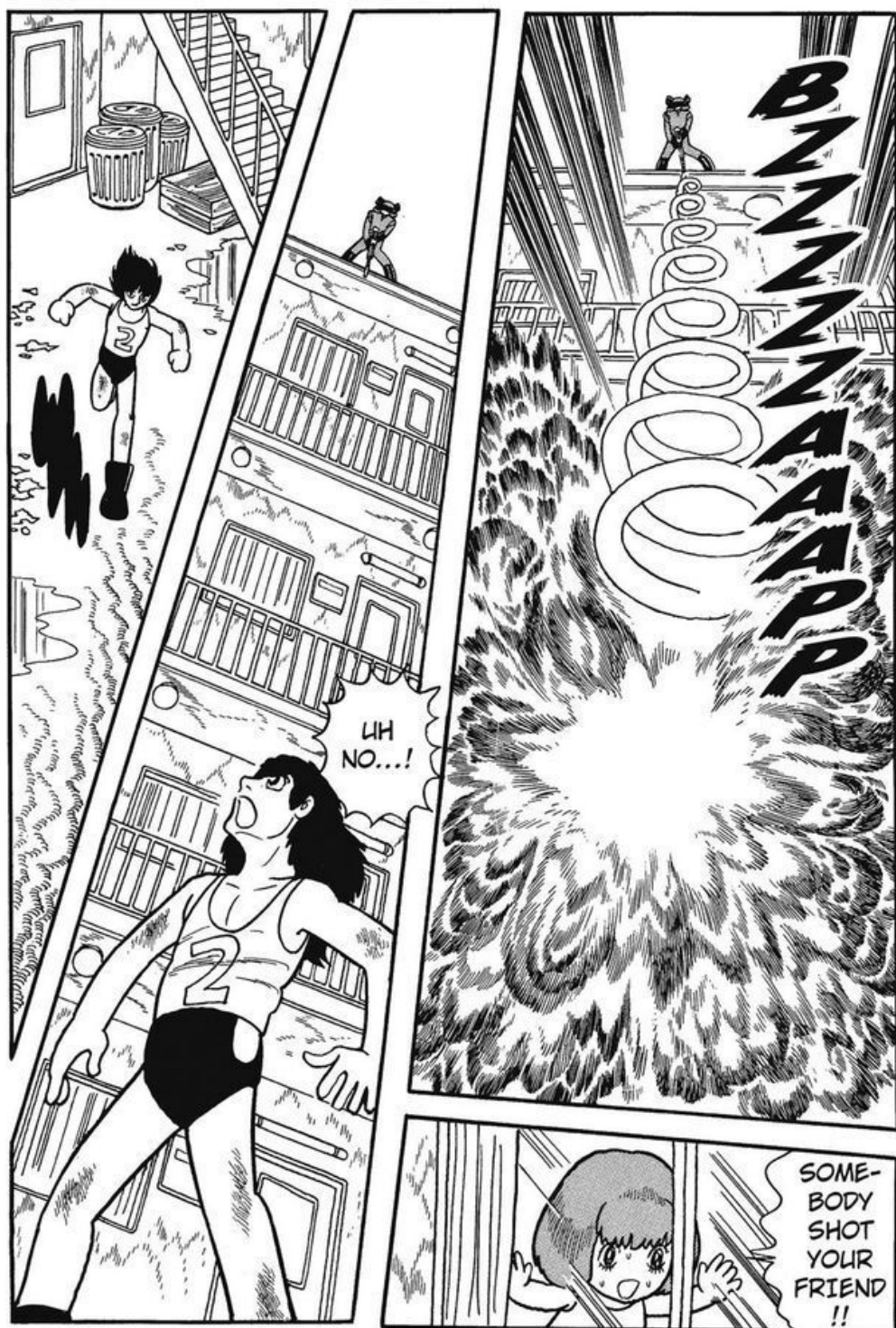


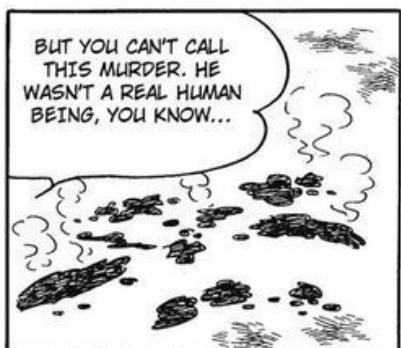
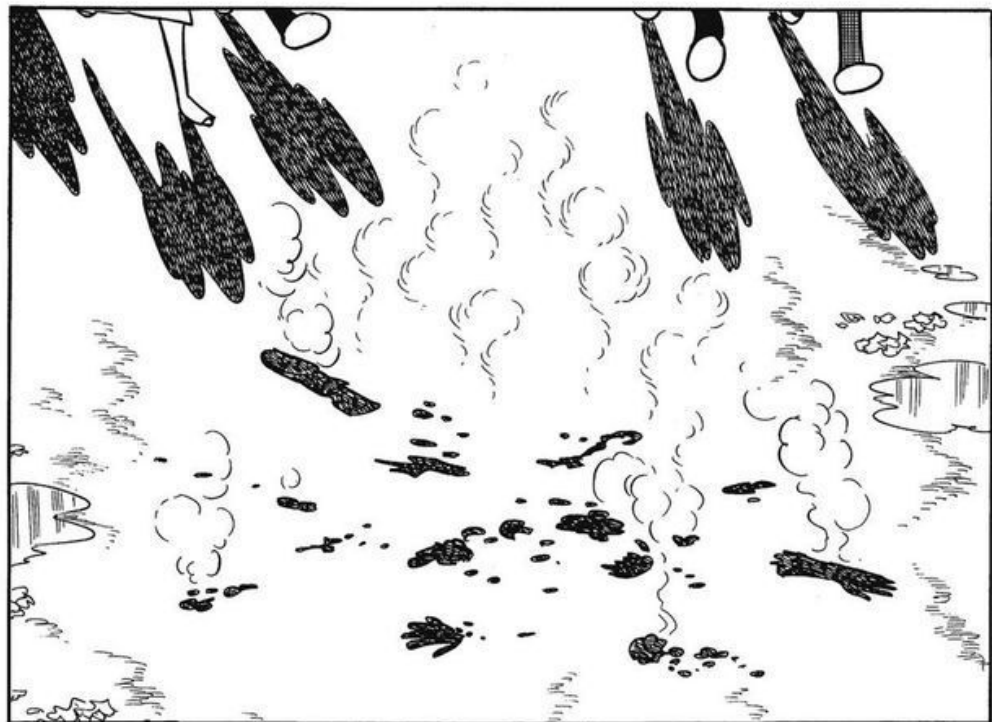




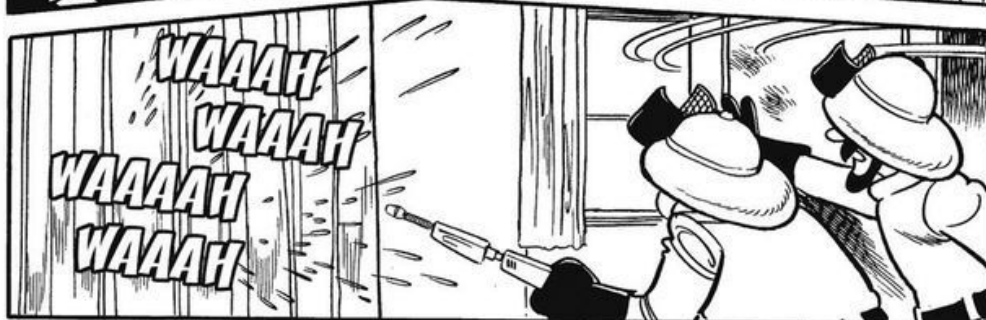














HEY! WE'VE GOT AN **EMERGENCY!** THERE'S A SENIOR CITIZEN HERE WHO SWALLOWED A COCKROACH AND LOOKS LIKE SHE MIGHT **DIE!**



WAIT A MINUTE, FOLKS! WE'VE GOT OTHER BREAKING NEWS!

'HARD TO BELIEVE, BUT...

A COCK-ROACH HAS APPARENTLY SWALLOWED A SENIOR CITIZEN AND IS **NEAR DEATH!**



WAIT A MINUTE, MR. ANNOUNCER! THIS IS THE **CLONE MAN-HUNT** SHOW! WE DON'T GIVE A HOOT ABOUT ANY DAMNED **COCKROACH!**



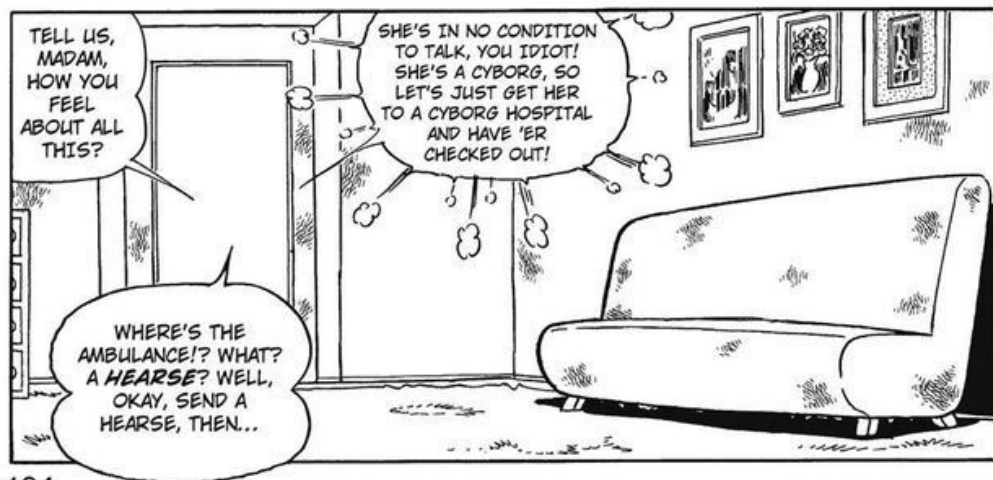
WELL, YEAH, BUT... A COCKROACH CHOKING ON A GERIATRIC IS PRETTY SCIENCE FICTIONISH, DON'T YA THINK?

AN' IT'LL PUSH UP YOUR **RATINGS, SIR...**



CALL AN **AMBULANCE!** AN **AMBULANCE!**

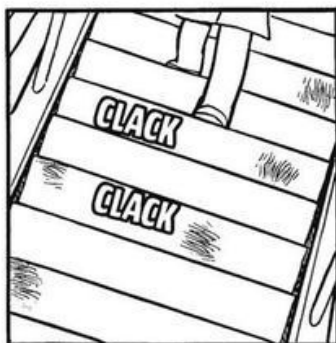
**NO, YOU IDIOT! IT'LL PUSH 'EM DOWN! UNDERSTAND ?!**

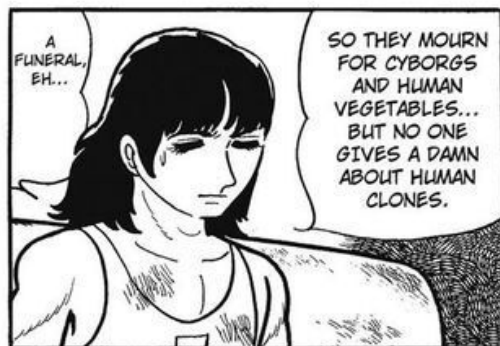


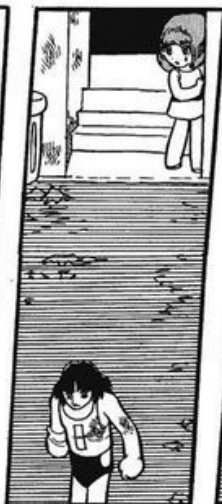
TELL US, MADAM, HOW YOU FEEL ABOUT ALL THIS?

SHE'S IN NO CONDITION TO TALK, YOU IDIOT! SHE'S A **CYBORG**, SO LET'S JUST GET HER TO A **CYBORG HOSPITAL** AND HAVE 'ER CHECKED OUT!

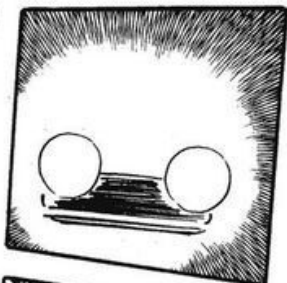
WHERE'S THE **AMBULANCE!**? WHAT? A **HEARSE**? WELL, OKAY, SEND A **HEARSE**, THEN...

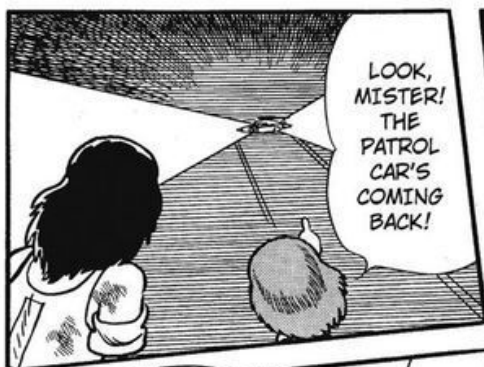
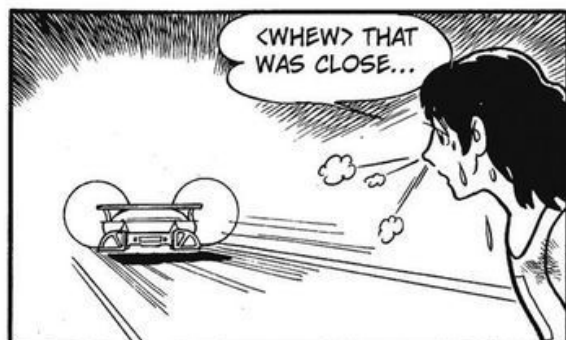




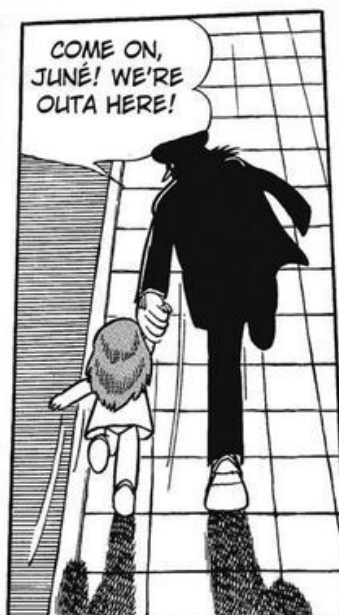
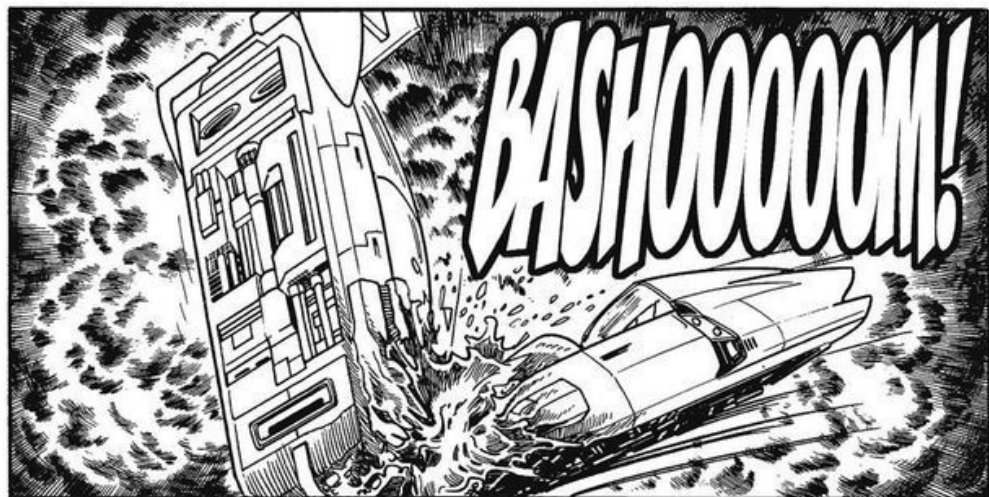












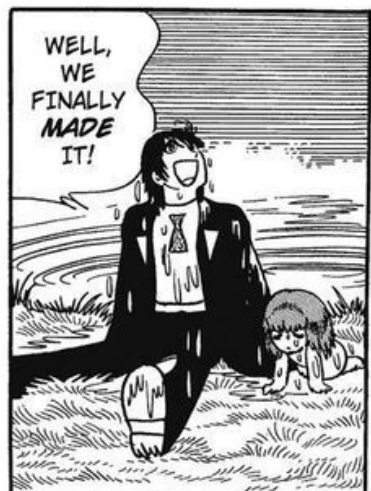








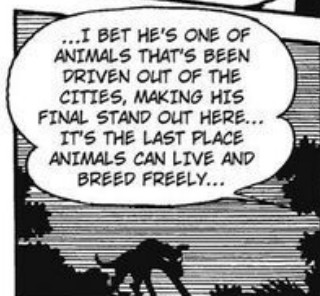
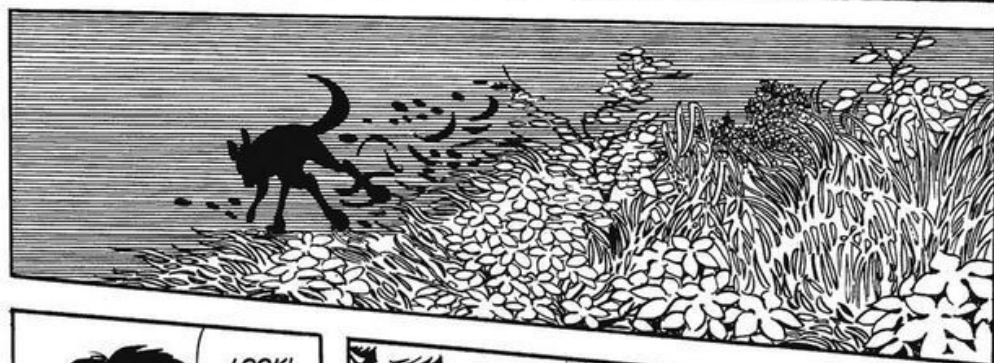
THERE!  
GRAB  
ONTO  
THE  
GRASS,  
JUNE!



WELL,  
WE  
FINALLY  
MADE  
IT!

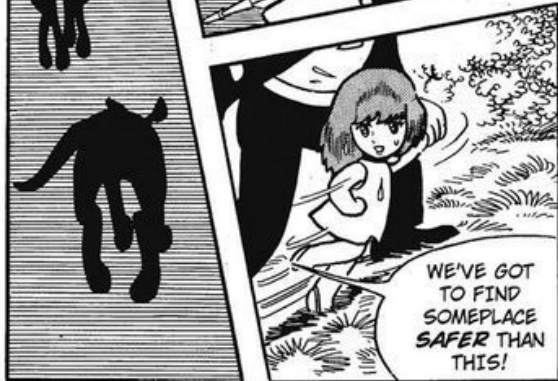
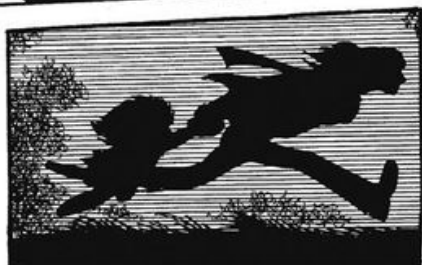
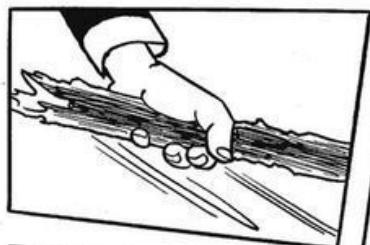


EVEN IF THEY  
COME ALL THE WAY  
UP HERE, THE  
ODDS AGAINST  
THEM EVER  
FINDING US ARE A  
MILLION TO ONE.

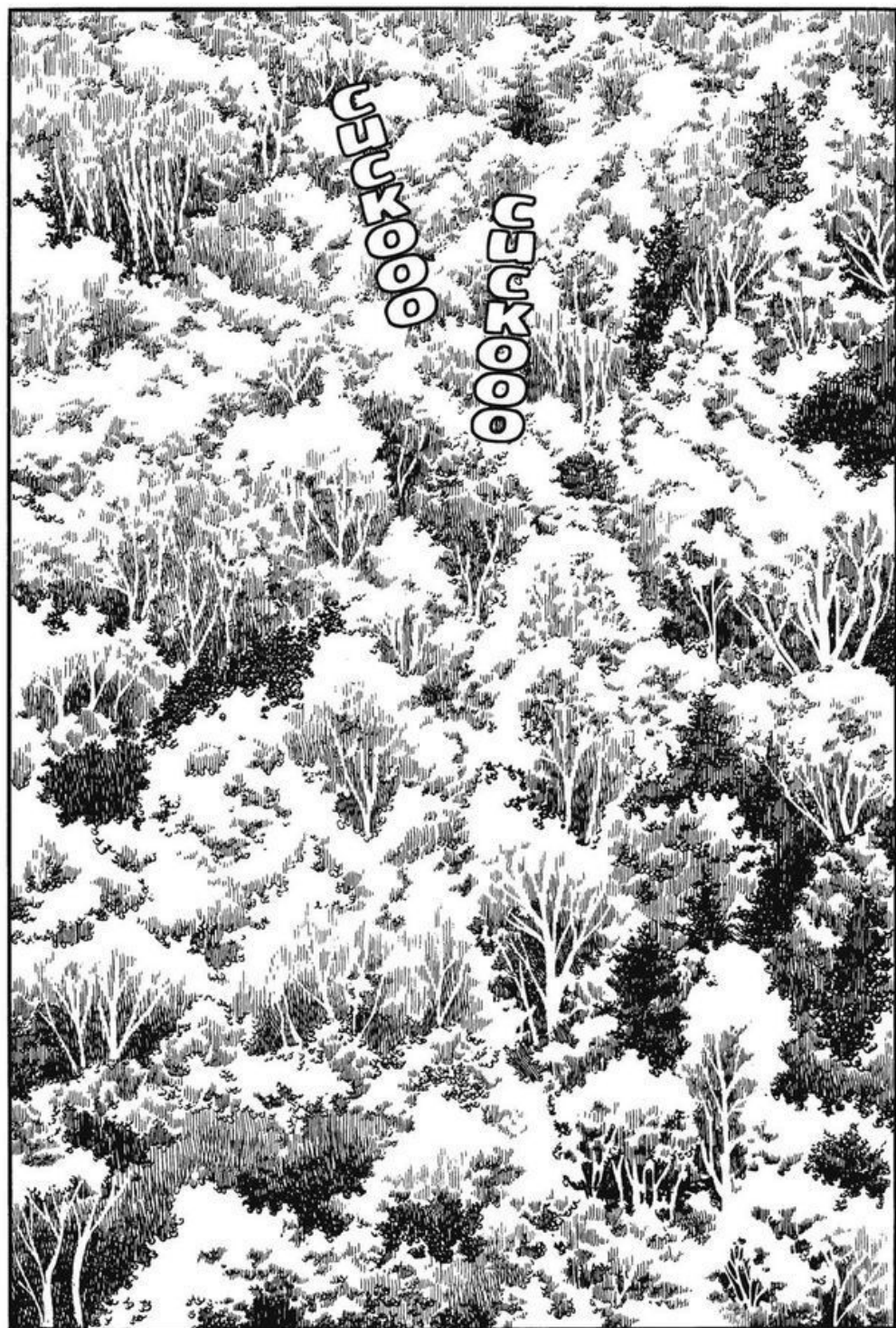




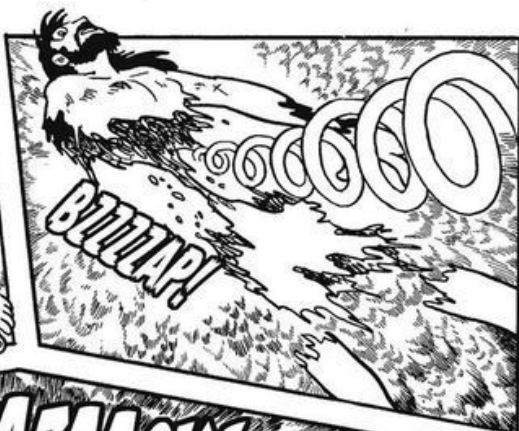






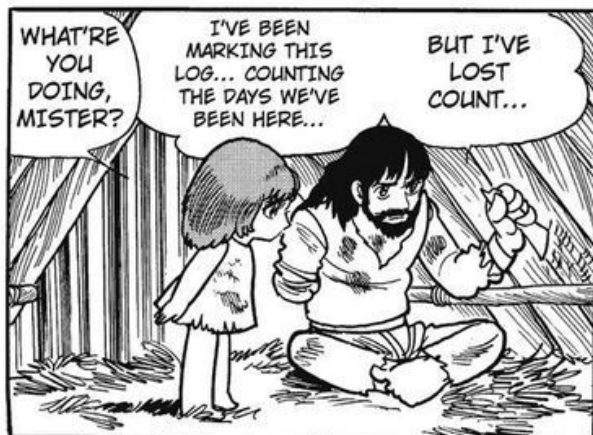
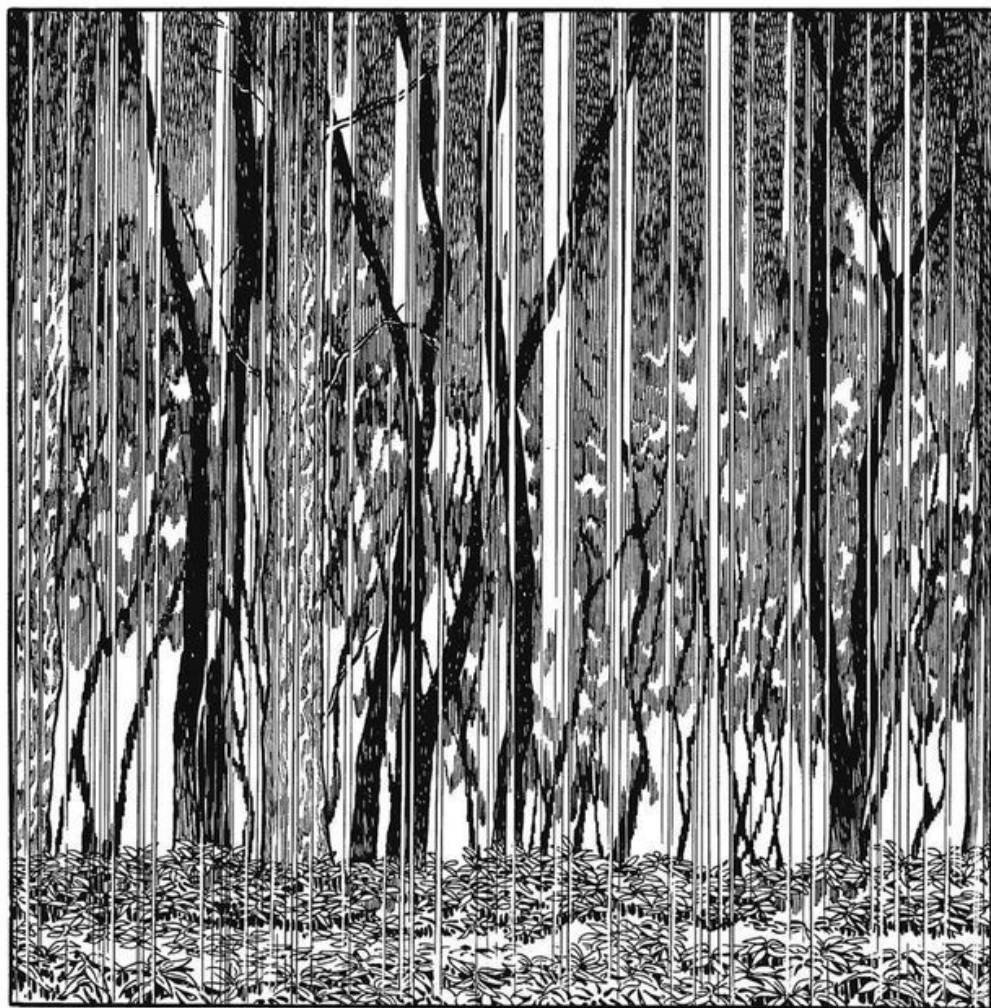














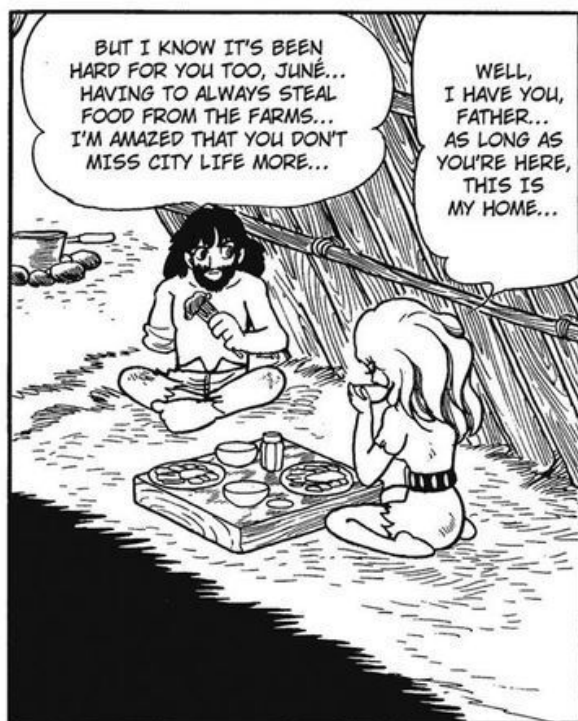






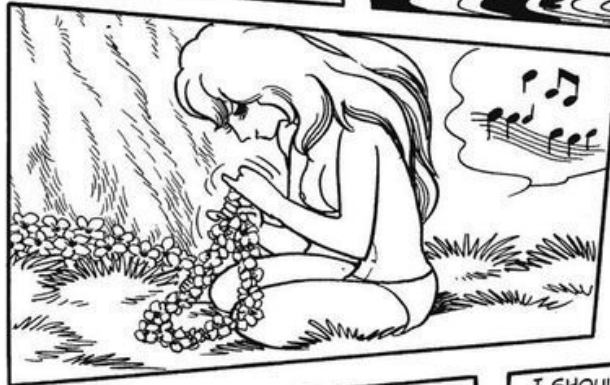




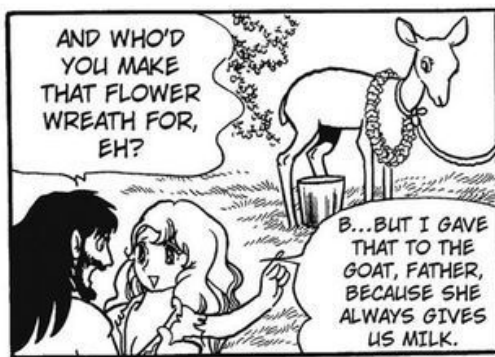






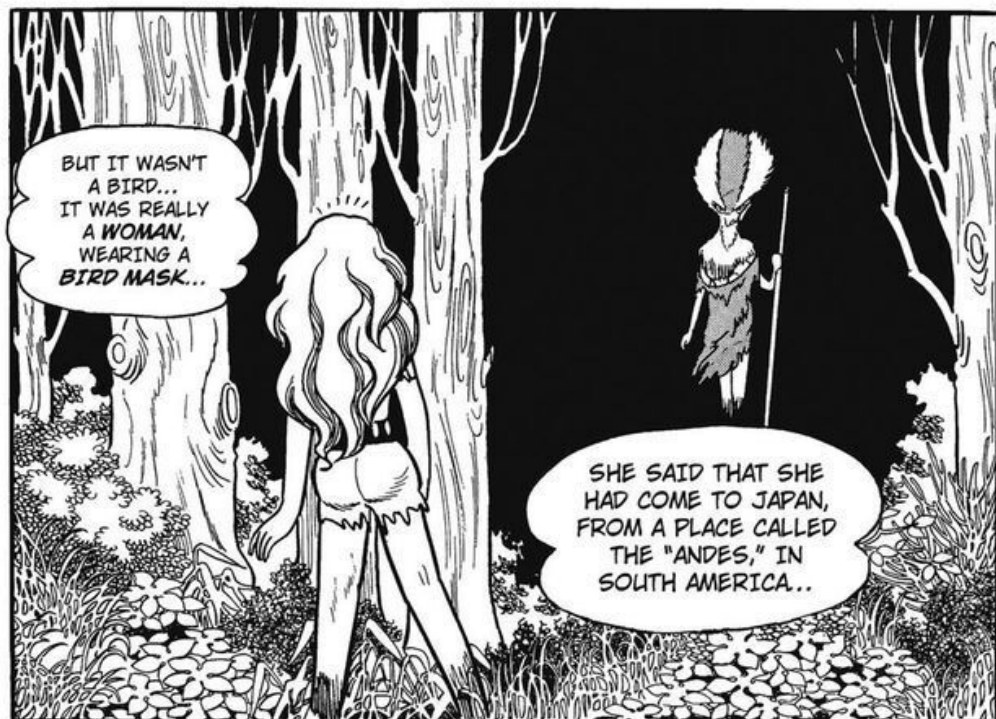




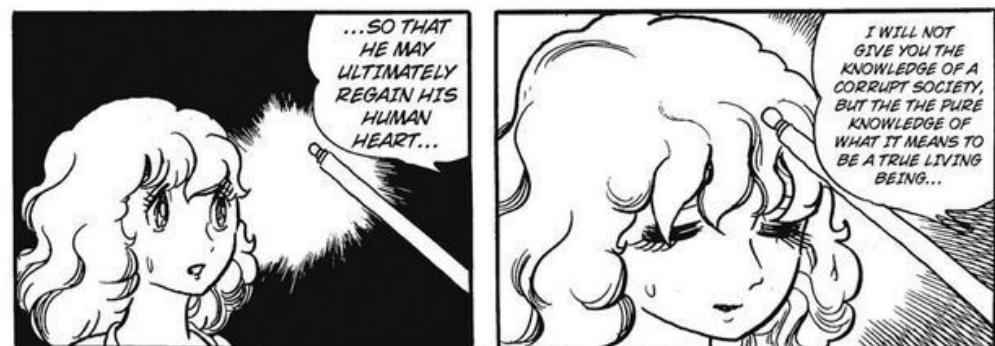


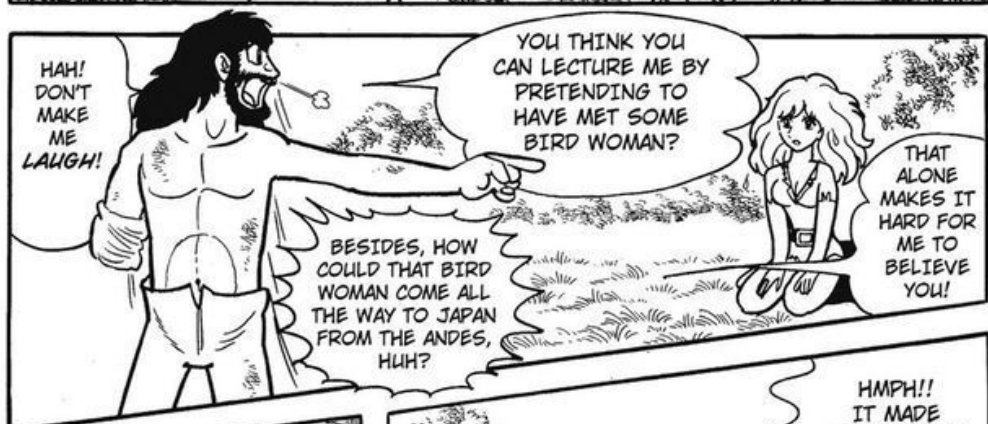






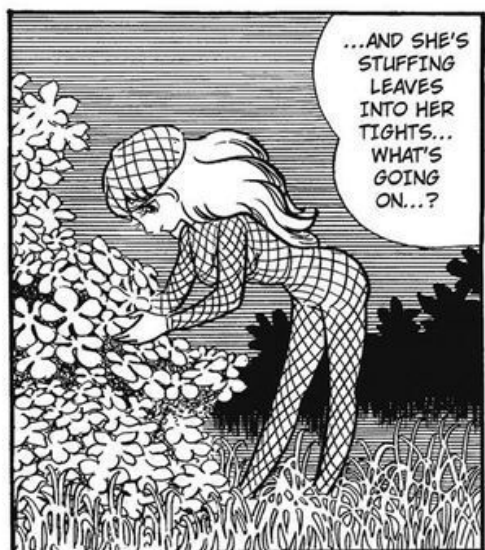
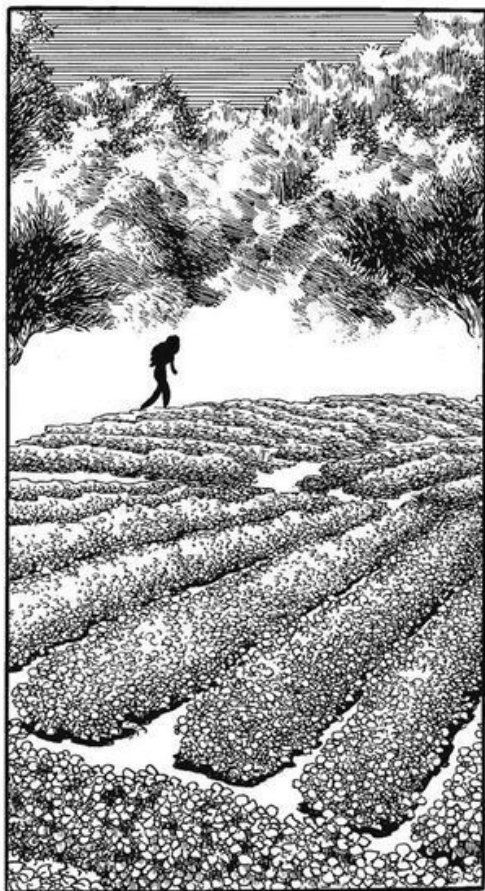






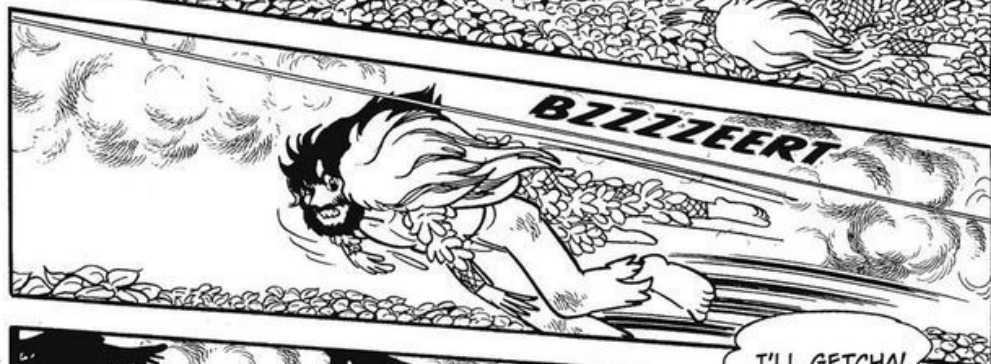
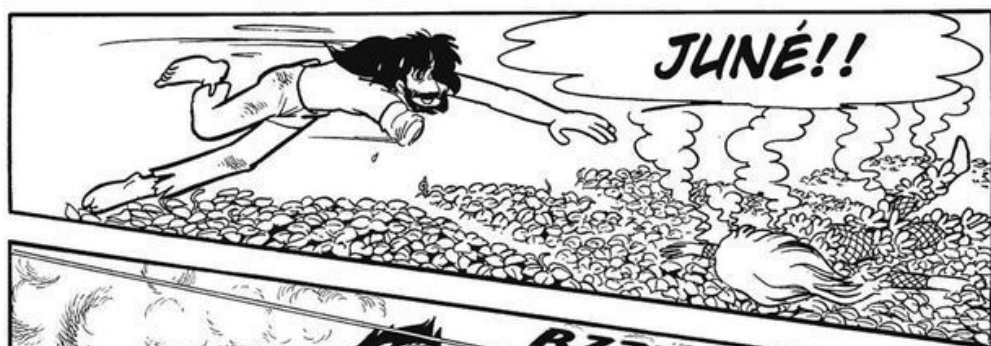












LOOK!  
HERE'S SOME  
BLOOD.  
I MUST'VE HIT  
ONE OF 'EM!

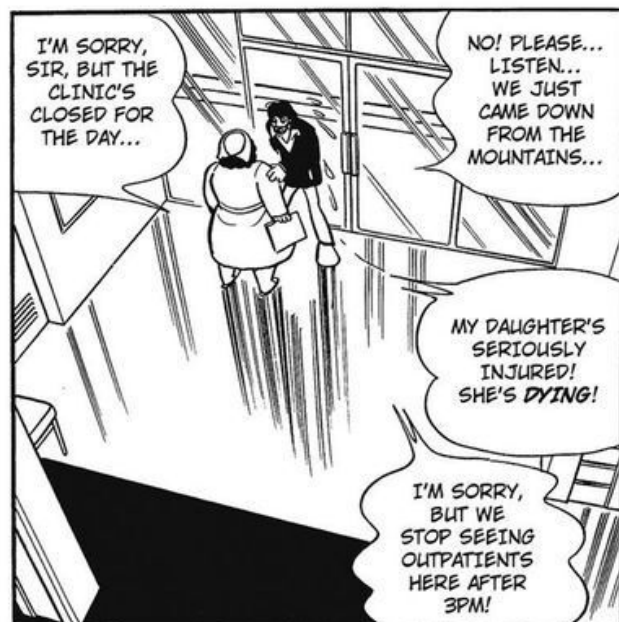


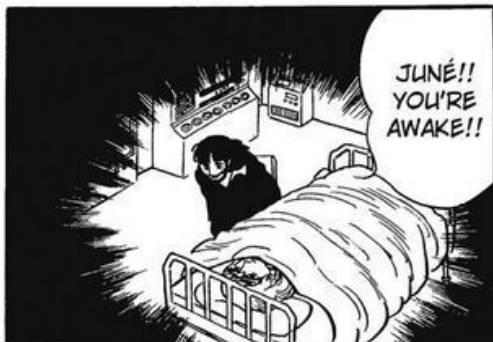






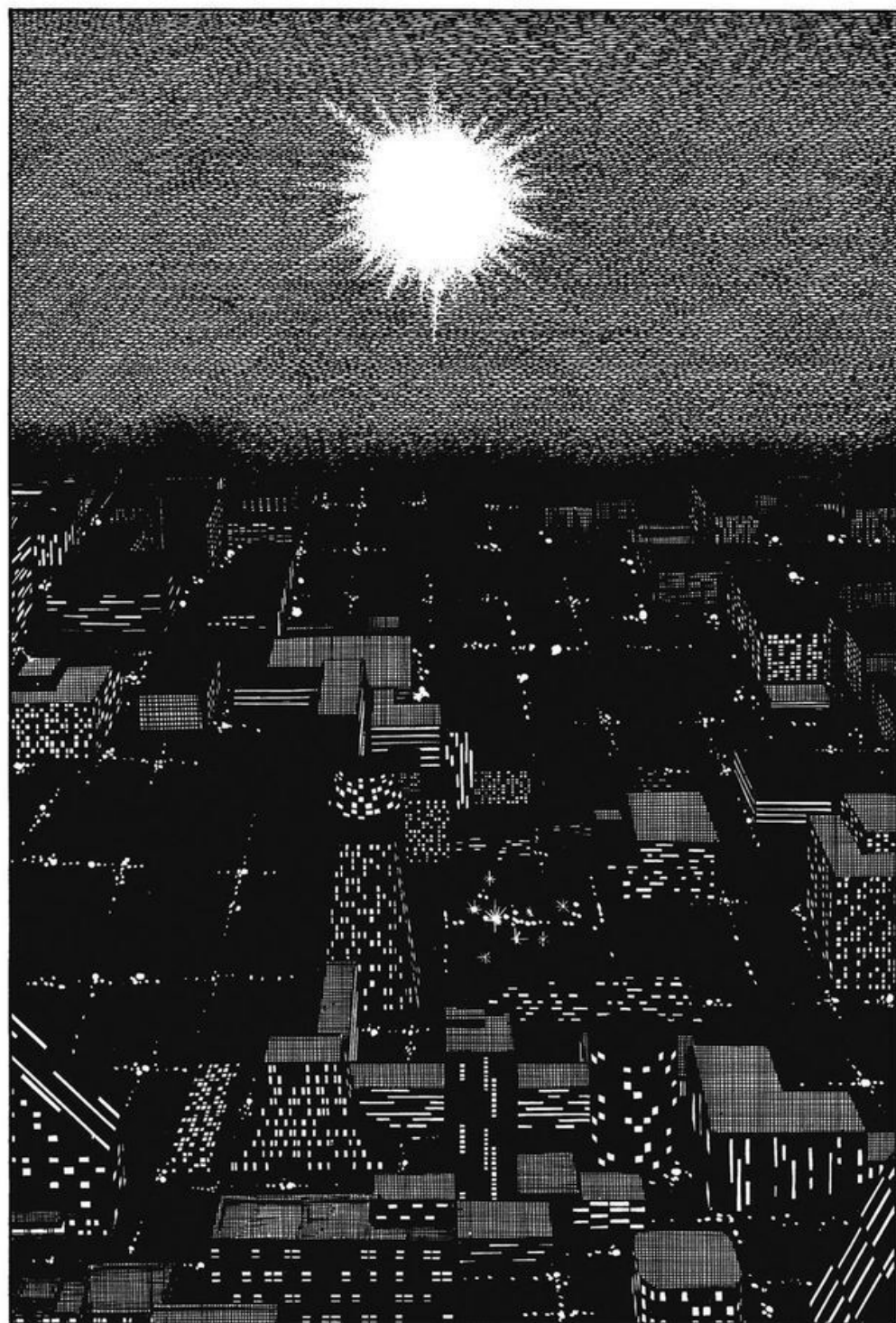


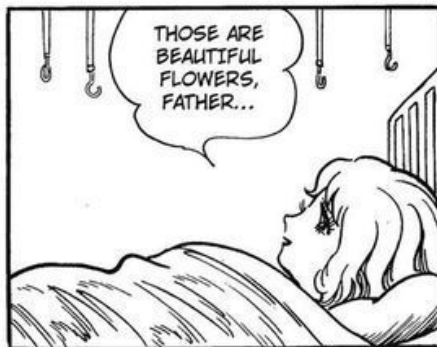


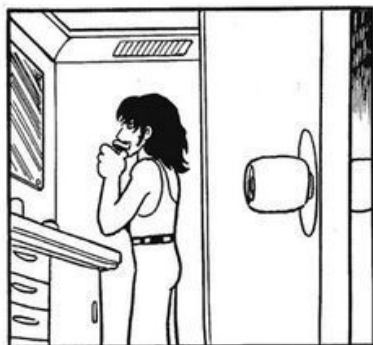


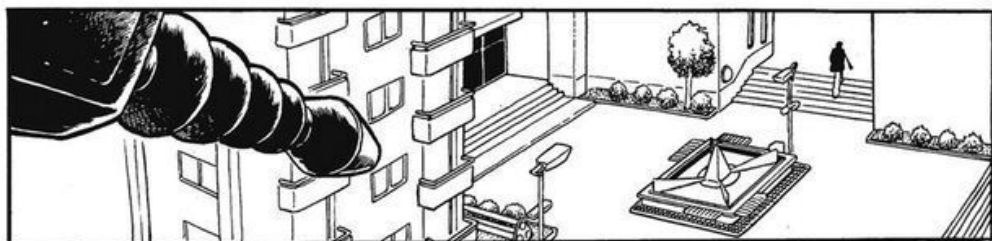
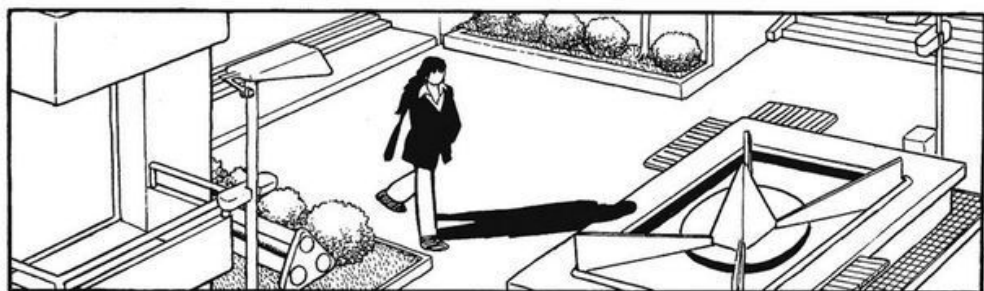
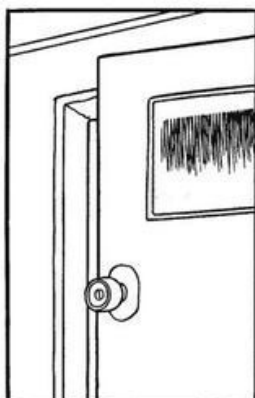






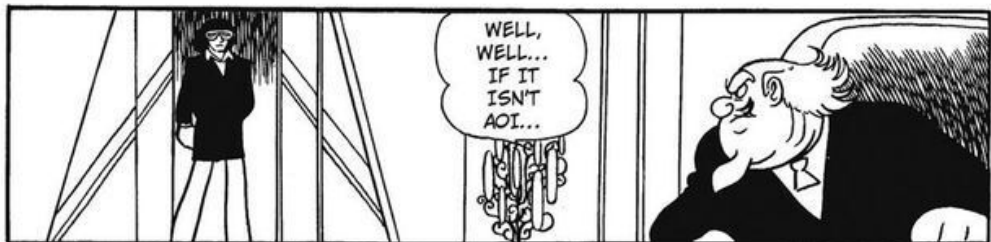


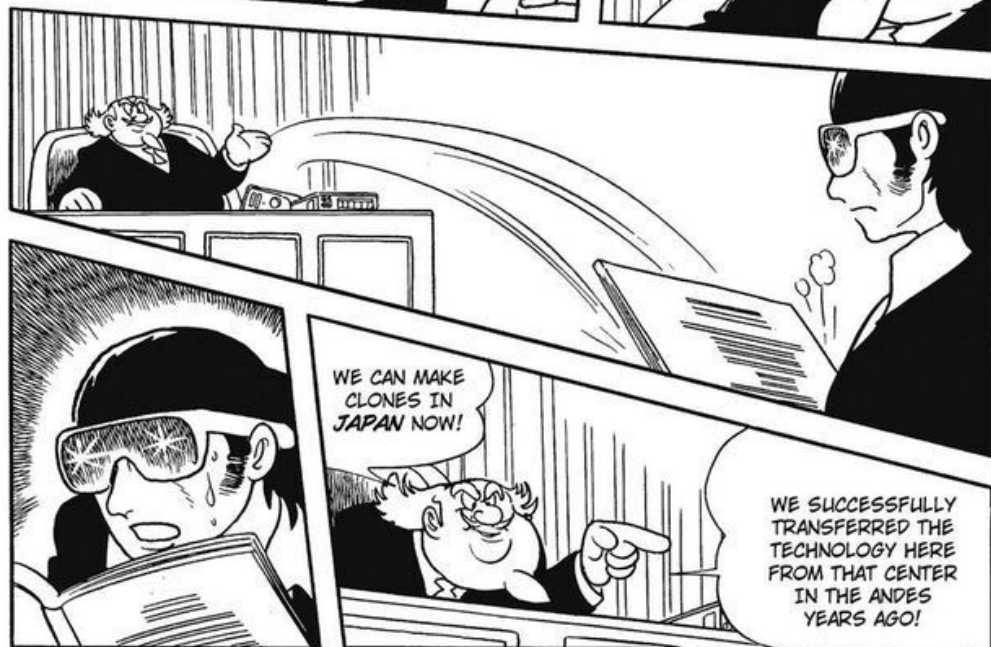


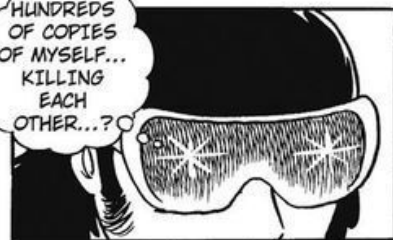
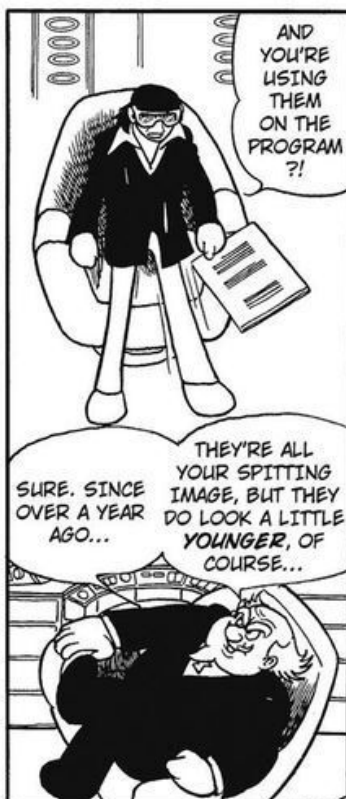


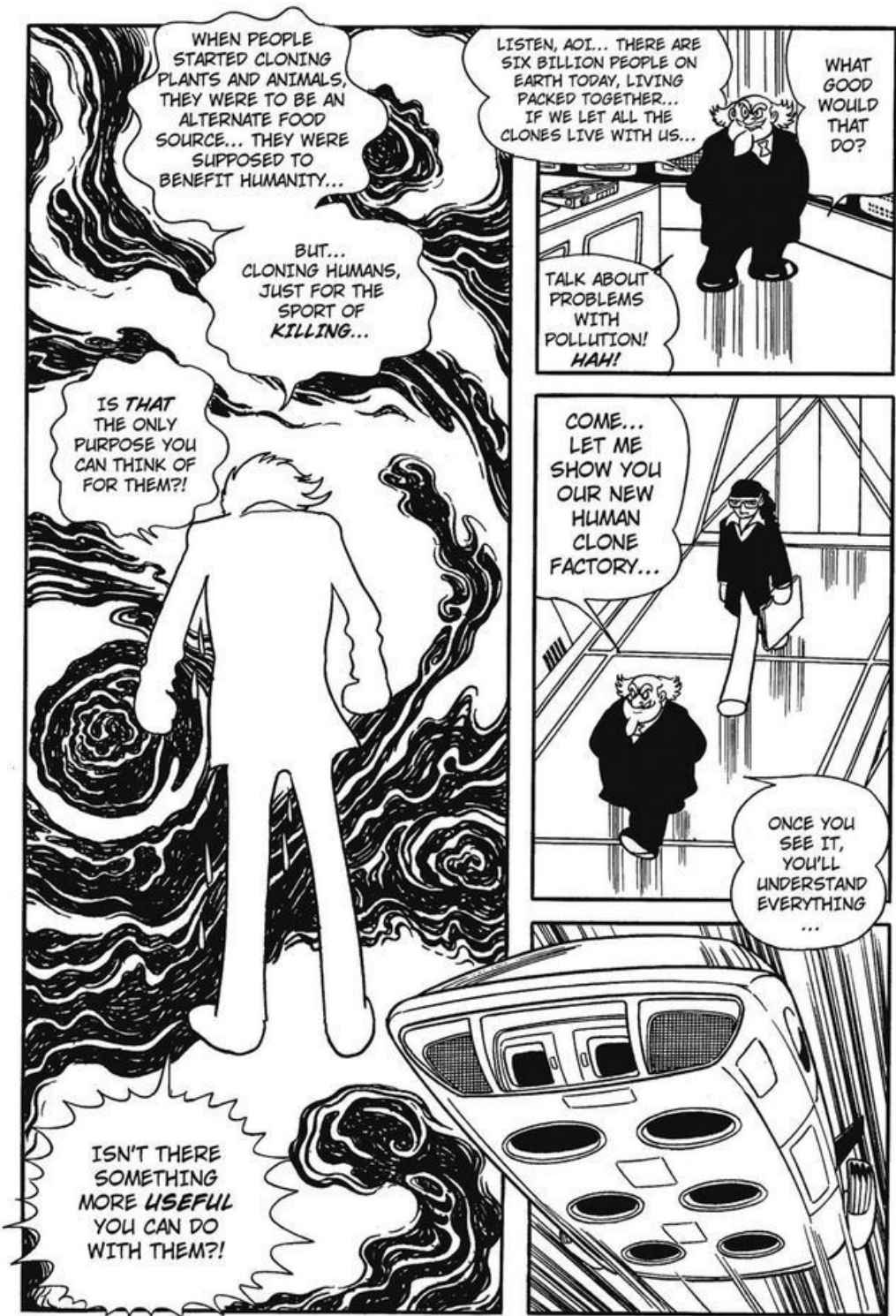












WHEN PEOPLE  
STARTED CLONING  
PLANTS AND ANIMALS,  
THEY WERE TO BE AN  
ALTERNATE FOOD  
SOURCE... THEY WERE  
SUPPOSED TO  
BENEFIT HUMANITY...

BUT...  
CLONING HUMANS,  
JUST FOR THE  
SPORT OF  
KILLING...

IS THAT  
THE ONLY  
PURPOSE YOU  
CAN THINK OF  
FOR THEM?!

ISN'T THERE  
SOMETHING  
MORE *USEFUL*  
YOU CAN DO  
WITH THEM?!

LISTEN, AOT... THERE ARE  
SIX BILLION PEOPLE ON  
EARTH TODAY, LIVING  
PACKED TOGETHER...  
IF WE LET ALL THE  
CLONES LIVE WITH US...

WHAT  
GOOD  
WOULD  
THAT  
DO?

TALK ABOUT  
PROBLEMS  
WITH  
POLLUTION!  
*HAH!*

COME...  
LET ME  
SHOW YOU  
OUR NEW  
HUMAN  
CLONE  
FACTORY...

ONCE YOU  
SEE IT,  
YOU'LL  
UNDERSTAND  
EVERYTHING  
...



WHAT D'YA YOU SAY, AOI? YOU'RE THE SOURCE OF ALL THESE CLONES... HOW 'BOUT COMING TO WORK FOR US IN OUR MARKETING DEPARTMENT?



WHAT'S WITH YOUR RIGHT ARM, BY THE WAY? IT LOOKS A LITTLE ODD...

IT'S ACTUALLY AN ARTIFICIAL ARM A PROSTHESIS...



I HAD A SLIGHT ACCIDENT...

BUT NOWADAYS WE CAN MAKE NEW LIMBS WITH ARTIFICIAL CELLS... NOBODY HAS MECHANICAL LIMBS ANYMORE, AOI!



PLEASE STAND STILL.



NO METAL OBJECTS ARE ALLOWED BEYOND THIS POINT.

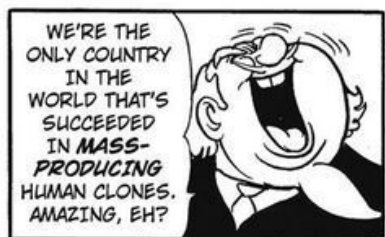
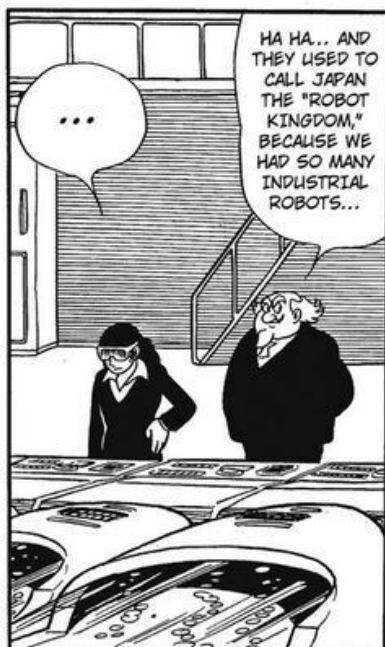
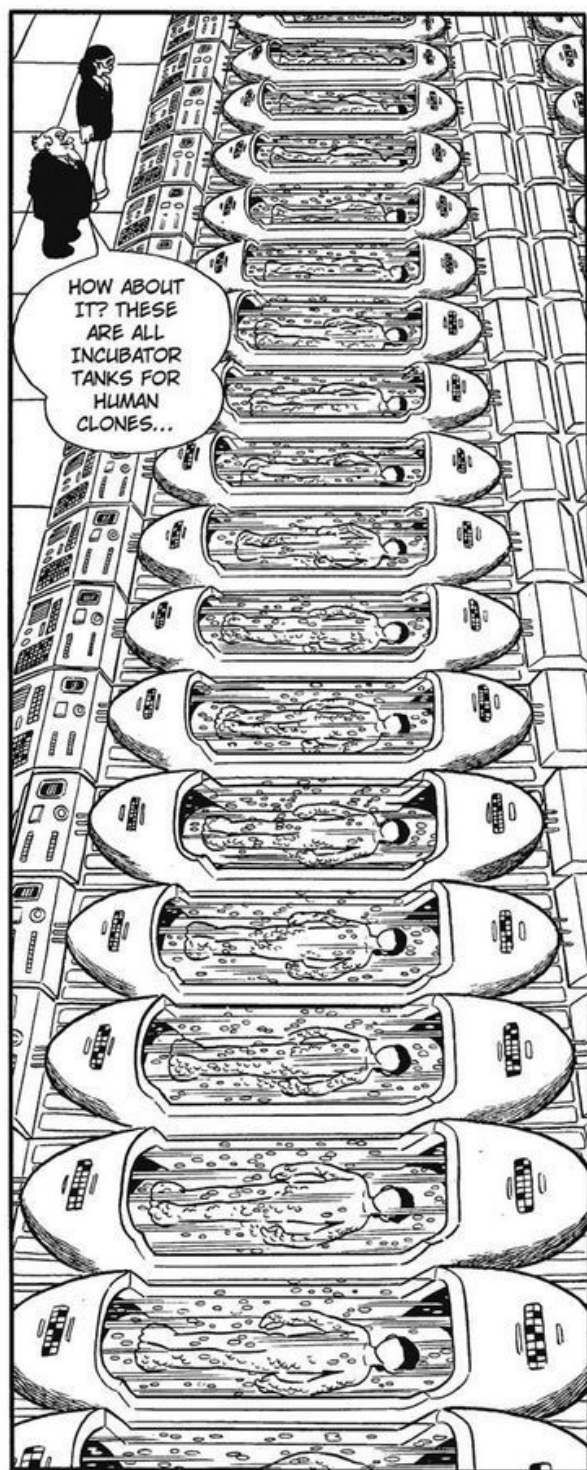


IT'S AN OLD-FASHIONED ARTIFICIAL ARM... LET US THROUGH...

REQUEST DENIED... SUSPICIOUS MATERIAL HAS BEEN DETECTED. YOU MAY NOT ENTER.

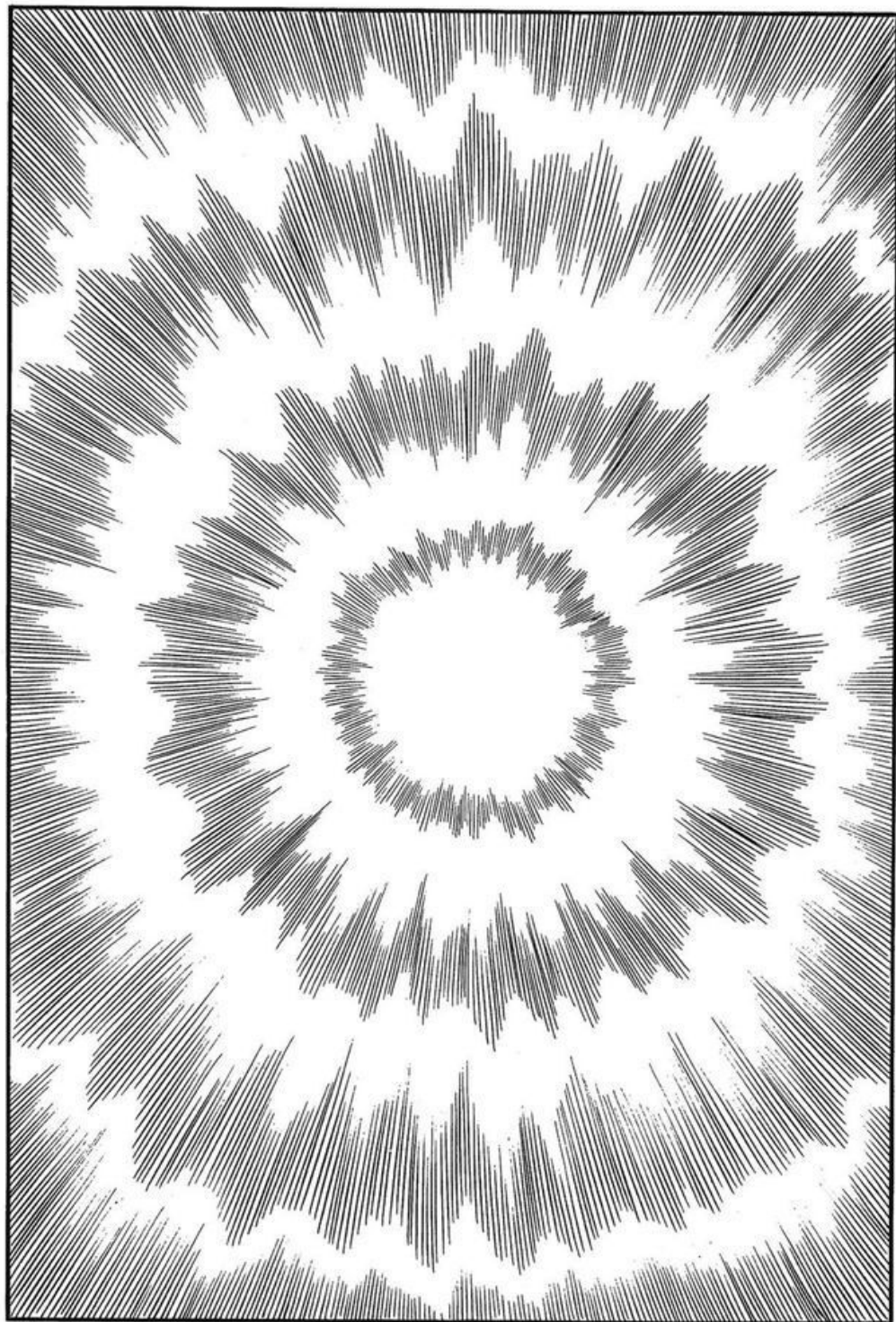
AH, COME ON... JUST LET US THROUGH...



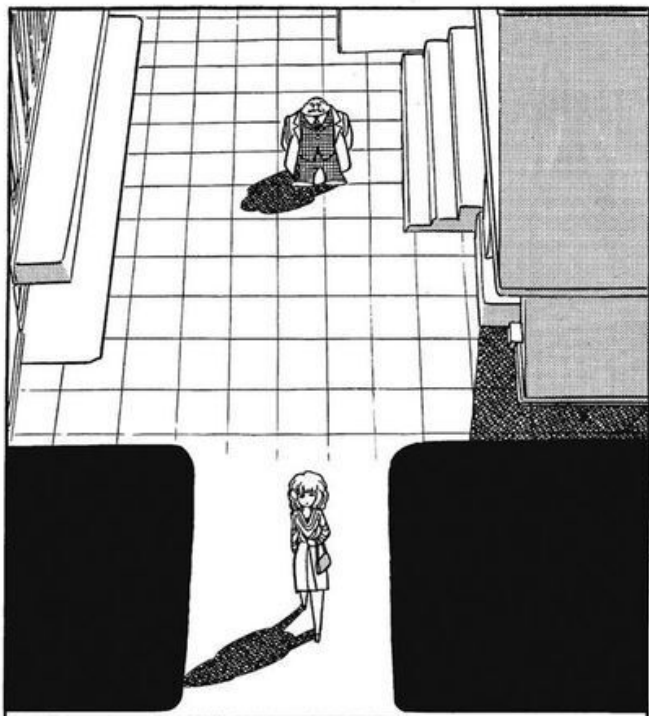














# ABOUT THIS EDITION OF PHOENIX: *STRANGE BEINGS/ LIFE*

The 12 self-contained yet interlinked stories that comprise *Phoenix* (*Hi no tori* in Japanese, literally "Firebird") is considered by many to be the summit of Osamu Tezuka's artistic achievement. Tezuka himself referred to *Phoenix* as his "life work." Painstakingly composed over a span of decades (initial versions appeared as early as 1954), serialized in a number of venues, and left incomplete with Tezuka's death in 1989, *Phoenix* represents Tezuka's ambitious attempt to push all he knew about the comics medium to address fundamental questions about existence.

All 12 stories in *Phoenix* are linked by the presence of the mythical bird, an immortal guardian of the universal life force. Read in order, the separate stories jump across time, alternating between a distant future and a distant past, converging on the present, with characters from one story being reincarnated in another. The existing twelve stories, totaling over three thousand pages of work, are subtitled "Dawn," "Future," "Yamato," "Space," "Karma," "Resurrection," "Robe of Feathers," "Nostalgia," "Civil War," "Life," "Strange Beings," and "Sun."

This edition, *Phoenix: Strange Beings/Life*, is an English translation of the 10th and 11th of the 12 *Phoenix* stories. "Strange Beings/Life" was first serialized in 1978-1980 in *Manga Shonen Magazine*. The only other portion of *Phoenix* to appear in English previously is a 27-page excerpt from Dadakai's translation of "Karma," which was printed in Frederik L. Schodt's *Manga! Manga! The World of Japanese Comics*.

—Editor

## A few words from Osamu Tezuka about "Strange Beings" & "Life"

Both "Strange Beings" and "Life" were originally serialized in manga magazines, and they both had a very simple theme—that there is a price to be paid for failing to respect the lives of others.

In his novel *Crime and Punishment* Dostoyevsky describes a protagonist who, believing that an old woman money lender is nothing more than a social parasite, kills her in the name of "justice." Yet this same protagonist ultimately comes to realize that the life of any person is precious, regardless of his or her circumstances. In "Strange Beings" and "Life" I have created a different twist on this theme, by setting one story in the past and another in the future.

This is a comparatively short *Phoenix* volume, and in retrospect there are many places in both stories that I wish I could have further fleshed out. But I am nonetheless hopeful that you, the reader, will still be able to appreciate the process the protagonists go through in recognizing their sins, and the anguish that results from that recognition.

As always, after first being serialized, these stories underwent many revisions when they were later compiled into paperback volumes. For example, the last scene of "Life" originally ended with the main character being killed by the hunter. In this version, however, you will find that the ending has been completely changed.

# A Journey through Time and Space: An Overview of the Complete *Phoenix* Saga

The complete *Phoenix* saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

## Dawn (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work quotes from the accounts of the *Gishiwajinden*. Also uses accounts from the legend of Jinmu Tousei.



The scene in the Amano Iwato myth where Himiko

compares herself to Amaterasu-Omikami and a solar eclipse occurs.

## Yamato (1968-69) 320-350 A.D.

Based on the legend of Yamato-takeru-no-mikoto. The dates above were inferred from the account of Old Man Takeru, and from information in *Dawn*.



Disguised as a woman, Prince Yamato Oguno approaches the Chieftain of the Kumaso and stabs him. As told in the Kiki myth, the prince gets the name "Takeru" from his opponent right before he dies.

## Karma (Hou-ou) (1969-70) 720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix.



Akanemaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts construction.

## Robe of Feathers (1971) 937-941 A.D.



The spirit of a fisherman is bewitched by the beauty of the woman and he hides her clothes...

A sci-fi version of the Hagoromo Legend of Miho no Matsubara in Enshu (modern day Shizuoka). Set during Taira no Masakado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine.

## Civil War (1978-80) 1172-1189 A.D.

The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan). Using the *Heike Monogatari* and *Gikeiki* as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myoun. He came to the capital because he is after the Phoenix.

## Strange Beings (1981) 1468-1498 A.D.

The Sengoku Period (1482-1558). Sakonnosuke, the heir of General Yagi Iemasa, cuts down the nun, Yaobikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.

The banner bearer is saying that "now" is the beginning of the Sengoku Wars and they are in the middle of the Onin Rebellion. In other words, they are in a time before Sakonnosuke was born!



## Sun (1986-88) 663-672 A.D.

The story begins after the defeat of the Japan-Kudara alliance at Hakusukinoe and Japan's withdrawal from the Korean peninsula, and ends with the struggle for the Imperial throne during the Jinshin Rebellion.



Emperor Kōbun, formerly called Otomo no Miko, is the cousin of Takachi no Miko, who is the son of Oama no Miko.

PAST

## Future (1967-68)

3404 A.D.-infinity

The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

The Yamato Central Main Building Megalopolis. Yamato is one of the five remaining underground cities of mankind.



## Universe (1969)

2577 A.D.

In Orion, a sub-light speed rocket heading towards Earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and Nana.

Each of the passengers escapes in an individual escape pod. However, the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are...



## Resurrection

(1970-71) 2482-3344 A.D.

In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond *Universe* and close to the beginning of *Future*.

Robita and this rocket also make appearances in *Future*, where Robita stops Rock and then gets shot by him.



## Nostalgia (1976-78)

Indeterminate (approx. 25th century)

A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...



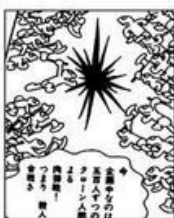
The spaceship is headed for Eden-17. The shiny object in the foreground is its sun. The planet is surrounded by a revolving ring of space dust held there by gravity.

## Life (1980)

2155-2170 A.D.

Human clones are being created, all for high ratings and a public-killing TV game show called *Clone Man Hunt*.

Animal clones were created for food. Human clones are created for a TV show—the cloning company president speaks as a sponsor. A terrifying plan for a TV show!



## Sun (1986-88)

2008 A.D.

The "Light Tribe" acquires the Phoenix in space. However, they turn it into an icon and come to control society through religion. Non-believers are called "shadows" and are chased out to live underground.

The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.



# PHOENIX AND ME

By Osamu Tezuka



The serialization of *Jungle Taitei* in *Shonen Jump* ended in 1954, and I was at a loss as to what to create next.

Then I saw Stravinsky's famous ballet, *L'oiseau de Feu*. Of course the ballet itself was excellent, but I was especially intrigued by the prima ballerina dancing as the spirit of the phoenix.

The ballet is based on an old Russian legend about a prince that has been captured by a demon. The spirit of the phoenix saves the prince by acting as a guide for his escape. I thought that this passionate, elegant, and mysterious bird would make a wonderful main character comparable to the likes of Leo from *Jungle Taitei*.

Actually, every country has a legend about a mysterious bird such as the phoenix. In these legends, the symbol of supernatural life force takes form as a bird, such as the immortal bird called the Hou-ou from the legend of Hourai-san.

I wanted to utilize this phoenix to portray Japanese history in my own way. The theme would be about man's attachment to life and the complications that arise from greed. The phoenix would be the vehicle that would bring it all together.

As a new challenge, I wanted to start by creating the beginning and then the end of a long story. The story would then return to an ancient period right after the dawn of man. I would then continue to go back and forth, between past and future. In the end, I would set the story where past and future converge—the present. This story, set in the present, would tie all the previous stories together to form a long drama running from the dawn of man all the way to the distant future.

Each story would stand on its own and seem to have nothing to do with the other stories, but the final story would tie everything together—and for the first time, the reader would realize that the structure of the series is such that each story would be just one part of a much longer story. After all, man's history does not have clear divisions or breaks.

Each episode would portray life from various angles and set up different problems. Moreover, the style of each of the episodes would vary from one another, covering a range of genres: science-fiction, war story, mystery, comedy.

I don't know how many more years *Phoenix* will continue, but after it is completed, please go back and read through the whole series again. Otherwise, it will be difficult for me to respond to criticism.

Osamu Tezuka, December 1969

Translated from the Japanese by Andy Nakatani